

**THE ASMATIC TROPARIA, KATAVASIAI, AND HYPAKOAI
"CYCLES" IN THEIR PALEOSLAVONIC RECENSIONS;
A STUDY IN COMPARATIVE PALEOGRAPHY.**

by

GREGORY ARTHUR MYERS

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M.A., The University of Virginia, 1986**

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The University of British Columbia
Vancouver, Canada

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ABSTRACT

This study concerns the repertory and musical notation of the medieval Russian Kondakar. Five such documents survive from the eleventh to the thirteenth centuries and contain a mixed body of melismatic chants for the office and liturgy. All are notated in an archaic yet highly complex musical notation set in two rows above the text: a small row of intervallic and rhythmic signs overlaid by a row of Great Hypostases. The texts are also distorted by the addition non-textual intercalations. For the first time the full collection of kondakars has become available for study and comparative analysis.

The transcription of this notation remained elusive until the discovery of the kondakar's relationship to the Byzantine Asmatikon or choir book which shares much the same repertory and melodic style with the kondakar. Further support to the Kondakar-Asmatikon relationship was found with the discovery of the Kastoria 8 manuscript, an Asmatikon whose notational properties recall those of the kondakar. Through a type of comparative analysis or "counterpart transcription" pioneered independently by Kenneth Levy and Constantin Floros, much has been learned about the nature of kondakarian chants and notation.

This study constitutes a rigorous application and test of their methods with the aim of expanding the repertory of the known kondakarian signs. The hymn types known as troparia and stichoi, katavasiai, and hypakoai have been drawn from the Forefeast, Christmas, and Epiphany liturgical cycles and subjected to extensive analyses with the aim of expanding the known repertory of kondakarian signs. The chants are presented and studied within the context of the liturgical cycle and subjected to analyses on different structural levels. The study also takes into consideration historical factors and the role of the liturgical ordines in use in Rus' in the Kievan period.

The result has been an affirmation of the method's effectiveness, an increased repertory of known kondakarian signs, and an advancement in our own knowledge of the kondakarian system. Fifteen melodic formula-complexes have been identified within the contexts of the chants analyzed. These are presented in a statistical concordance whose aim is to summarise by formula the cyclic and inter-hymnodic relationships among theses hymns.

In light of this new knowledge and expanded notational vocabulary, we may now turn to that kondakarian repertory for which there is no known asmatic counterpart and therefore no Byzantine control, *i.e.*, the kontakia, with the hope of achieving effective musical reconstructions of this vast chant body. Moreover, this study has served to illustrate the medieval Russian adaptors' assimilation and mastery of the centonate procedure of chant construction and their degree of musical literacy, which was developed to satisfy specific musical and liturgical needs in the rarefied cultural atmosphere of Kievan Rus'.

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SIGLA

- Acta - Acta Musicologica.
- Ban-Sof. - Library of the Bulgarian Academy of Sciences.
- BBGG - Bolletina della Badia greca di Grottaferrata.
- DOP - Dumbarton Oaks Papers.
- DOS - Dumbarton Oaks Studies.
- GBL - Государственная Библиотека имени Ленина (Moscow State Lenin Library).
- GIM - Государственный Исторический Музей (Moscow State Historical Museum).
- GPB - Государственная Публичная Библиотека (Saltykov-Shchedrin State Public Library, St. Petersburg).
- JAMS - Journal of the American Musicological Society.
- MAEO - Musica Antiqua Europae Orientalis, Bydgoszcz, Poland.
- MdO III, IV - Musik des Ostens III and IV
- Mateos I & II - Le Typicon de la Grande Eglise, Volumes I and II, OCA 165 & 166.
- NBKM - National Library of Cyril and Methodius, Sofia, Bulgaria
- Nik I & II - The Nikonian Chronicle, Serge Zenkovsky, ed.
- MMB - Monumenta Musicae Byzantinae.
- NG - The New Grove Dictionary of Music and Musicians.
- OCA - Orientalia Christiana Analecta.
- OCP - Orientalia Christiana Periodica.
- PSRL - Полное Собрание Русских Летописей. (The Complete Collection of Russian Chronicles.)
- PSRT - Первоначальный Славяно-Русский Типикон. (The First Slavo-Russian Typikon.)
- PVL - Повесть Временных Лет (The Tale of Bygone Years or The Russian Primary Chronicle).
- RRM - Fedotov, George. The Russian Religious Mind I and II.

SEC - Studies in Eastern Chant.

SEEJ - Slavonic and East European Journal.

SEER - Slavonic and East European Review.

TsGADA - Центральный Государственный Архив Древних Актов (Moscow
Central State Archive of Ancient Acts).

TsIAM - Library and Archives of the Bulgarian Theological Academy.

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CHAPTER ONE

INTRODUCTION

The Western researcher has always faced many difficulties when studying the history of Slavic musical culture. Historically, the source of these problems was the Slavic antipathy to foreign cultural influences; the Slavs always tried to keep these elements out, resisting first Hellenization then Westernisation. Although this isolation enabled them to nurture their own culture, it also kept them outside the mainstream of Western development and deprived them of the benefits of Classical enlightenment. Researchers have consequently faced impregnable cultural barriers, inaccessible primary material, and problems in presenting this foreign material to Western readers.

This study examines the development of Russian musical culture at the time of the reception of Christianity by Russia. Specifically, it deals with the kondakar, a type of medieval Russian musical-liturgical manuscript which appeared shortly after the conversion of the Russian people. Only five of these manuscripts survive. Recently, and for the first time, all have become available for research and comparative study. The five in chronological order are: (1) the Tipografsky Ustav (TU--eleventh century, State Tretyakov Gallery, Moscow, MS K5349); (2) the Blagoveshchensky Kondakar (BK--twelfth century, Saltykov-Shchedrin State Public Library, St. Petersburg, MS Q.n.I. 22); (3) the Lavrsky Kondakar (LK--late twelfth century, State Lenin Library, Moscow, MS Tr. Serg. No. 23); (4) the Uspensky Kondakar (UK--dated 1207, State Historical Museum, Moscow, MS Usp., 9); (5) the Sinodalny Kondakar (SK--mid-thirteenth century, State Historical Museum, Moscow, MS Sin. Tip. No. 777).¹ The central thrust of this project is concerned with the stability of the musical tradition preserved in these manuscripts, the problems presented by its highly complex notation, and questions concerning its decipherment.

In this study, the method of analysis and presentation builds on the pioneering

¹M. Velimirovic, "The Present Status Research in Slavic Music Music," Acta Musicologica XLIV (1972), pp. 262-264.

work of Kenneth Levy and Constantin Floros,² and constitutes a rigorous application and test of their transcription theories. Entire chants are presented, examined and placed in their historico-liturgical framework to determine the manner of performance. Less emphasis is placed on the meanings of the individual signs and more on how the melodic formulae are combined to create the complex structures of a given chant's melodic fabric.

The basis of the discussion is the comparison of the Paleoslavonic Kondakarian repertory with its Byzantine counterpart. It is only through a comparison of this newly-acquired material with the corresponding Byzantine repertory that the stability of the musical tradition can be determined. The Troparia and the corresponding Stichoi or verses, the Hypakoai (Responds), and the Katavasiai (hymns of descent) for four feasts have been selected from the elaborate Eastern Church calendar. These chants are an ideal choice; they are organised in both a liturgical and musical cycle, are of substantial length, and in the case of the verses, offer contrasting musical styles.

The relationship of the Paleoslavonic Kondakar with the Middle Byzantine Asmatikon or choir book was acknowledged by Professors Floros and Levy, the latter claiming that:

the way to a partial solution is finally opened. Ideally the unknown Slavic neumes would be tabulated against the known signs of the corresponding Greek melody and the equivalent notational and musical values read off. In practice the process is complicated by two fundamental problems. One is that the two melodic traditions have separated...melodies have drifted apart... A second obstacle to decipherment lies in the nature of the notation itself...this notation was not intended as a complete record of the music it represents. Its purpose was to identify characteristic features for the singer who then supplied the rest by memory. The Slavic notation maintained this uncompromising attitude because of the continuing vigor of the oral tradition and because of the special nature of the Byzantine and Slavic melodies.³

There are formidable problems complicating the labelling of the specific functions of the individual kondakarian signs. These involve: (1) the character of the Slavic

²Kenneth Levy, "The Slavic Kontakia and their Byzantine Originals," Twenty-Fifth Anniversary Festschrift (1937-1962), Department of Music, Queens College (Flushing, New York, 1964), pp. 79-87; "The Byzantine Communion Cycle and its Slavic Counterpart," Actes du Congrès Internationale d'Études Byzantines, II, Ochride, 1961 (Belgrade, 1963), pp. 571-574; "The Earliest Slavic Melismatic Chants," Fundamental Problems of Early Slavic Music and Poetry, (MMB Subsidia, Vol. VI, Copenhagen: Munksgaard, 1978), pp. 197-210; Constantin Floros, "Die Entzifferung der Kondakarien-Notation," Musik des Ostens III (1965), pp. 7-70 and IV (1967), pp. 12-44; Universale Neumenkunde, Vols. I and II (Kassel, 1970).

³K. Levy, "The Earliest Slavic," p. 206

melodies preserved in the kondakars and recorded in the notation, (2) the chants' genesis in a long established oral tradition, and (3) the origins of the kondakarian Great Hypostases in cheironomic gestures. Our knowledge of this unique collection of chants is thus accessible only through comparative structural analysis of their transcribable Byzantine counterparts for which we can catalogue the complete inventory of melodic formulae. The criteria for this type of analysis will consist of three stages or levels:

(1) Internal or formulaic structural analyses:

The meanings of signs within a given chant are determined by the contexts and combinations in which they appear, both with each other and with the small interval and rhythmic signs.

(2) Interlineal or external structural analyses:

The correspondence of these formulae are studied as they appear in larger combinations of signs, i.e., how they represent the melodic formulae that compose a line of chant.

(3) Cyclic or "Inter-hymnodic" analyses:

Kondakarian chants, like their Byzantine originals, exist within liturgical or calendaric cycles of feasts; chant cycles are often unified by a shared modality--in this instance Mode II Plagal or Mode VI--or melodic figuration. The best examples of kondakarian chant cycles in which inter-chant correspondences are possible are those for The High Feast of the Archangel Michael, The Forefeast of Christmas, Christmas, and Epiphany. These cycles can be expanded to include the kontakion for the given feast (for which there is no asmatic counterpart), and the Koinonikon or Communion chant.

An exact and direct rendering of the kondakarian neumes into modern notation is, of course, impossible owing to the imprecise nature of the signs. Earlier investigations have determined that the general formulaic or centonate construction of signs form complex patterns which are more important than their individual meanings. Nonetheless, these do not fix pitches but rather indicate the general shape and direction of the chant melody.

The deciphering of kondakarian musical notation is therefore beset with complex problems. For instance, besides the differing cultural climates of the Greeks and Slavs, local customs produce variants within a common manuscript tradition. Variants

notwithstanding, it should at least be possible to determine the contours of the melodies shared and the general shapes of the formulae transmitted.

In 1965, Professor Linos Politis discovered the Kastoria 8 Asmatikon—a unique fourteenth-century Byzantine source employing two rows of musical notation. The lower row is composed of transcribable Middle Byzantine neumes, while the upper consists of Great Hypostases akin to those found in the kondakar. After a thorough analysis, Floros reported that a partial solution to the decipherment of kondakarian notation had been found.⁴ This study also explores the possibility that the Kastoria 8 Asmatikon could be the “Rosetta Stone” of kondakarian notation. It is therefore included in all the comparative analyses discussed below.

Finally, Levy has emphasised in several studies⁵ that one must constantly bear in mind the continuing vitality of the oral tradition in the initial transmission of this repertory. This point remains at the forefront of any attempts at the reconstruction of Kondakamoie Pienie.

⁴Linos Politis, “Δύο Χειρόγραφα ἄπὸ τὴν Καστοριά,” Hellenika, Tome 20 (1967), pp. 29-41; C. Floros, Universale Neumenkunde, (Kassel, 1970), Vol. II. pp. 265-270.

⁵See note 2 above.

CHAPTER TWO

BACKGROUND TO THE PERIOD: THE CULTURAL AND POLITICAL CLIMATE OF KIEVAN RUS'; BYZANTIUM AND THE SLAVS; CULTURAL DEVELOPMENT-- THE MUSIC

The period in Russia's history known as Kievan or Pre-Mongol Rus' was one of unprecedented cultural development. Having been formed in the ninth century in the Dnieper River basin on the Eastern European Plain, the Kievan State, owing to its geographical location on a major trade route along the Dnieper River to the Black Sea, soon came into contact with the center of the civilised world--Byzantium--officially receiving from her at the end of the tenth century the Christian religion (see map, Figure I, below).¹

The historian Andreyev remarks that,

Christianity in Russia was not transplanted into an uncultured soil, into a wild desert, but into a powerful community, which though scattered and illiterate, had its own customs, art, and religion and which, in some sectors, had long maintained contacts with other civilisations.²

According to Pritsak: "Kiev emerged in the second half of the tenth century as a promising satellite of the new economic capital of the world--Constantinople."³ This was a time of diplomatic, commercial, and cultural ties, ties which were at their closest in the eleventh century when Kiev became the cultural center of Eastern Europe.

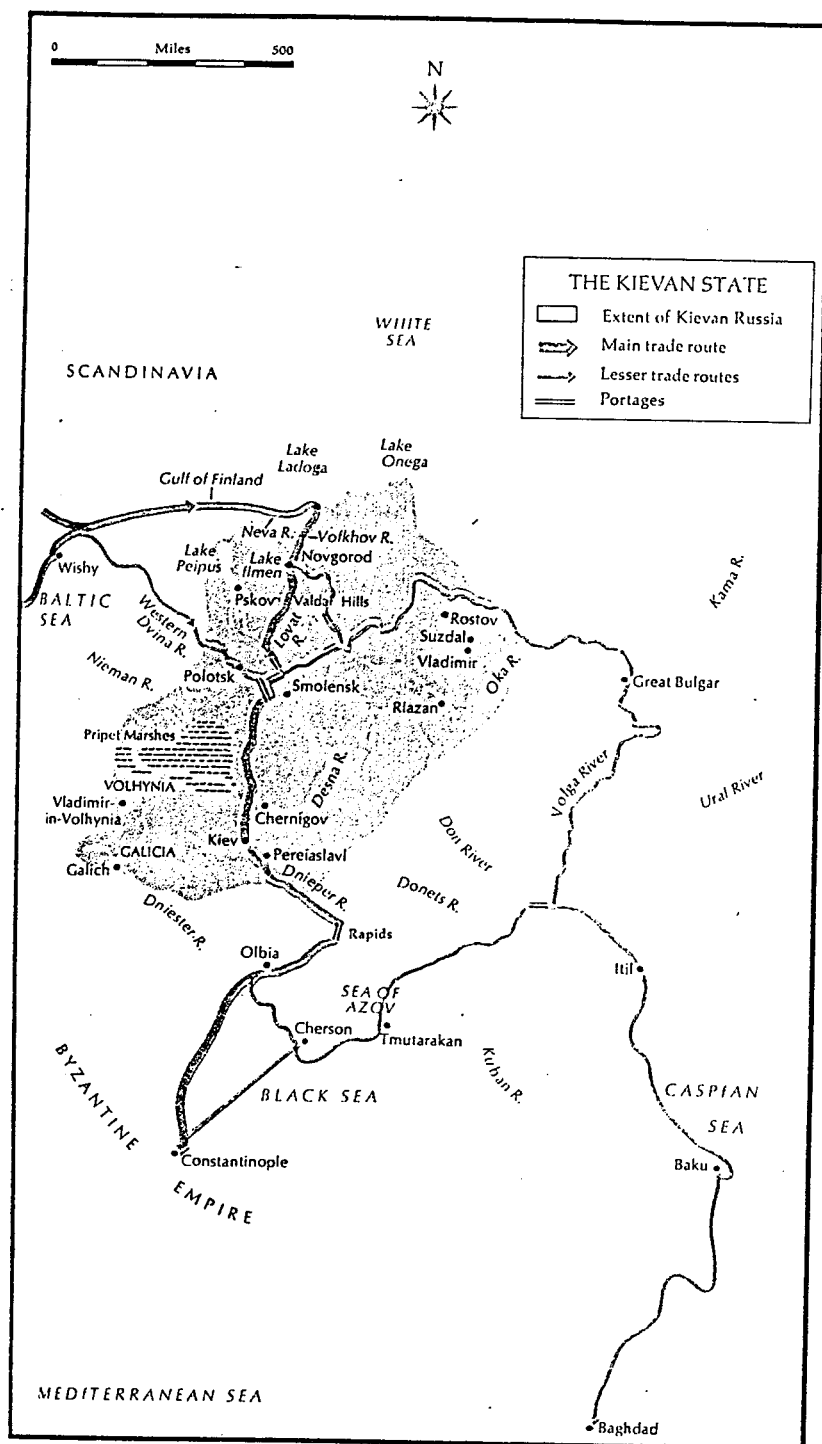
Under a series of enlightened princes--the so-called Rurikid Dynasty--and starting with the Grand Prince Vladimir Sviatoslavich ("The Great"), Kiev received from Byzantium not only diplomats and tradesmen but also architects, artists, translators, and skilled musicians.

¹N. D. Uspensky, "Византийское Пение в Киевской Руси," Akten des IX Internationalen Byzantinischen Kongresses, München, 1958, (Munich, 1960), p. 643.

²Nikolay Andreyev, "Pagan and Christian Elements in Old Russia," Studies in Muscovy: Western Influence and Byzantine Inheritance, (London: Variorum Reprints, 1970), p. 8.

³Omeljan Pritsak, The Origin of Rus', Volume I: Old Scandinavian Sources other than the Sagas, (Cambridge, Mass: Harvard Institute of Ukrainian Studies, 1981), p. 31.

Figure I4



⁴From: Robert Wallace. Rise of Russia. Great Ages of Man; A History of the World's Cultures. Alexandria, Virginia: Time-Life Books, 1967, p. 19).

The surviving chronicles, for example, recall that Vladimir invited from “the Greeks” builders who constructed his “Church of the Tithe” and the “Stone Palace.”⁵

In 1037 his son Iaroslav “the Wise” of Novgorod, became the Grand Prince of Kiev. Under him, Kiev saw the arrival of artists who adorned the interior of the Great Cathedral of St. Sophia with frescoes; this church stood, like its namesake in Constantinople, at the center of the city. More importantly, Iaroslav imposed Novgorod’s legal system (“Pravda Rus’skaia”)⁶ on the Kievan state. In doing so, he succeeded in transforming Rus’ into a territorial community by uniting the city-states of Kiev, Chernigov, and Pereiaslavl under one legal jurisdiction. This was a bold political act which resulted in a veritable cultural revolution. He also adopted the Cyrillic alphabet and the Old Church Slavonic language as his nation’s “lingua franca”, ensuring that Rus’ was able to inherit the Slavonic literary tradition established earlier by the Danube Bulgarians.⁷

Iaroslav revived the cult of Boris and Gleb, princes who were martyred in 1015 by their older brother Sviatopolk. They were later canonised and inducted into the church calendar by the Bulgarian-born Metropolitan Ioann.⁸ The commemoration of these first Russian martyrs became the new feast of the Rus’ land and was celebrated with great solemnity.⁹ In the years 1072 and 1115 respectively, on the dates of the transfer of their relics “all-national manifestations occurred,”¹⁰ resulting in the first publication of “specially compiled redactions of original collections of

⁵For this entry, see: Kiprian Mitropolit i Makarii Mitropolit i Dr., Степенная Царскаго Родословия, содержащая Историю Россискую; Сочиненная Трудями Преосвященных Митрополитов 1775, Часть 1 (Moscow, 1775), Степен Первый, Глава 45, p. 147.

⁶D. Obolensky, The Byzantine Commonwealth; Eastern Europe, 500-1453, (London: Weidenfeld and Nicolson, 1971), p. 319. The earliest version of this legal code was compiled in the eleventh century.

⁷Ibid., p. 32.

⁸See the list of the twenty-four metropolitans from the tenth to the thirteenth centuries in the Appendix. It is interesting to note that of the total, only two, Hilarion and Klim, were Russians. Of the others, at least seventeen were Greek, the remainder, Bulgarian.

Furthermore, S. Zenkovsky, in the introduction to Volume 1 of his English translation of the Nikonian Chronicle (3 vols., Princeton: the Kingston Press, Inc., 1984, pp. LX-LXIII), points out that the earliest Russian Church was under a Bulgarian and not a Constantinopolitan bishopric.

⁹The principal date commemorating Sts. Boris and Gleb, according to the liturgical calendar, is 24 July. But a total of six times a year are reserved for their veneration. (Pritsak, op. cit., p. 32).

¹⁰O. Pritsak, The Origin, p. 34.

annals made at ...the Kiev Monastery of the Caves,” the new intellectual center of Eastern Europe.¹¹

Iaroslav divided Rus' into appanages distributed among his five sons, but with his death in 1054, the principalities of Rus' gradually lost political unity, which, in the twelfth century, resulted in three separate political centers that paid only nominal homage to Kiev: (1) the Grand Principality of Kiev; (2) the North-Eastern Principality of Suzdal; and (3) the South-Western Principality of Galicia, what is now Ukraine.¹² North-Eastern Russia emerged as the strongest ally of Byzantium, and the Suzdalian princes were the forebears of the grand princes of Muscovy, which became the political and cultural center of Russia in the fourteenth century (see Figure II, below, for a chronological list of Byzantine rulers and Kievan heads of state.)

¹¹Loc. cit., p. 34.

¹²John Meyendorff, Byzantium and the Rise of Russia, (New York: Cambridge University Press, 1981), p. 7.

Figure II

A chronological list of Byzantine Emperors and Russian Nobility (842-1222)¹³

<u>Byzantium</u>	<u>Russia</u>
Michael III (842-867)	Rurik (862-879)
Basil I (867-886)	Oleg (879-912)
Leo VI (886-912)	Igor (913-945)
Constantine VII (945-959)	Olga (945-961)
Romanus II (959-963)	Sviatoslav I (962-972)
Nicephorus II (963-969)	Iaropolk I the Accursed (973-980)
John I (969-976)	Vladimir the Great (980- 1015)
Basil II (976-1025)	Sviatopolk (1015-19)
Romanus III (1028-34)	Iaroslav the Wise (1019- 54)
Michael IV (1034-1041)	Iziaslav I (1054-1078)
Constantine IX Monomachus (1042-1055)	Vsevolod I (1078-1093)
Isaac I (1057-1059)	Sviatopolk II (1093-1113)
Alexius I (1081-1118)	
John II (1118-1143)	Vladimir Monomach (1113-25)
“	
“	Mstislav I (1125-1132)
	Iaropolk II (1132-1139)
Manuel I (1143-1180)	Iziaslav II (1146-1154)
“	Iuri Dolgoruki (1154-1157)

¹³The list of Byzantine rulers and Russian Grand Princes and Princesses were drawn from George Ostrogorsky, History of the Byzantine State, (trans. Joan Hussey, Oxford: Basil Blackwell, 1968), pp. 578-579; and An Encyclopedia of World History, (William L. Langer, ed., Boston: Houghton Mifflin Co., 1968), pp. 194, 260, 270, 341.

Manuel I (1143-1180)

..

Alexius II (1180-1183)

Andronicus I (1183-1185)

Isaac II (1185-1195)
(1203-1204)

Alexius III (1195-1203)

Alexius IV (1203-1204)

Theodore I Lascaris (1206-1222)

Andrei Bogoliubsky
(1157-74)

Michael (1175-1176)

Vsevolod III "Great Nest"
(1176-1212)

After Vladimir Monomach (1113-1128), Iaroslav's grandson, new centers developed which gradually overshadowed Kiev. Further difficulties beset Kiev when in 1169, Prince Andrei Bogoliubsky of Rostov-Suzdal sacked the city and transferred the seat of the Grand Prince to the city of Vladimir. This act resulted in the emancipation of the South-Western principalities of Galicia and Volynia.¹⁴

Concurrent with these events, the twelfth century also witnessed the rise of the Republic of Novgorod "the Great", with its strong Western political and economic ties. As a close neighbour of the Scandinavian lands and the Baltic states, and as a member of the Hanseatic League, she enjoyed a protracted period of prosperity and independence until her annexation to the Moscow State in the fifteenth century.

In the twelfth century, crucial economic ties with Byzantium were gradually loosened; those ties were effectively severed in the thirteenth century when both lands were occupied by foreigners: the Latin crusaders in Constantinople (1204) and the Tatars in Russia (1237-1240). Because of their geographic locations, Novgorod and Galich were the only centers spared the devastation of the Mongol invasions which began in 1237 when the first of the medieval Rus' cities, Riazan, fell to their war machine. After Kiev was destroyed by the armies of Batu Khan in 1240, all of Rus' came under the Tatar yoke. Nevertheless, in spite of the drastically changed condition of the land, unity was maintained by the Orthodox Church, whose representative was still the Metropolitan of Kiev appointed by the Patriarch in Byzantium.¹⁵

Yet in summing up that remarkable period from the official adoption of Christianity in the ninth/tenth centuries to the fall of the Kievan state in the thirteenth century, Andreyev observes that,

Indisputably, Byzantine influence after the introduction of Christianity gave both form and content to Russian culture, but the pagan foundation acted as a counterbalance which prevented the full unquestioning absorption of the Byzantine heritage.¹⁶

¹⁴J. Meyendorff, Byzantium and the Rise., p. 16.

¹⁵Ibid., p. 17.

¹⁶N. Andreyev, op. cit., p. 19.

Cultural Development in Rus'--The Music

The cultural climate of medieval Rus' during the eleventh to thirteenth centuries--roughly that period from the official Christianisation at the end of the tenth century to the Mongol invasions of 1237--fostered the development of a complex and rich musical style and notation, remnants of which are found in the kondakar. Byzantium knew how to maintain cultural pluralism; the Slavs received Christianity in their own language and preexisting Slavic translations from the Moravian and Bulgarian mission of Saints Cyril and Methodius were brought to Rus'. The seamless union of text and musical notation evidenced in the surviving manuscripts strongly supports the hypothesis that while Rus' received Christianity with its rich ceremonial and liturgical books from Byzantium, she received it in toto through the intermediary of the South Slavs, particularly through the Macedonians and Bulgarians. Indeed, according to Shchapov, the basic mass of Slavic translations from the Greek, known in Rus', was the result of the work of these Slavic enlighteners and their disciples.¹⁷ The bulk of these were made in Bulgaria under Tsar Symeon, and translations from the Greek in Rus' were organised by Iaroslav who "assembled many scribes who translated many books from Greek in the Slav language" (1037).¹⁸

As attested by surviving documents, Rus' maintained a compliance in her liturgical texts and customs with those of Constantinople. Included among those books translated were musical manuscripts which recorded, in their oldest forms, the melodies to which the sacred texts were sung. An examination of the oldest surviving Paleoslavonic documents reveals the remarkable process of adaptation and assimilation that occurred in this early period. Rus', however, after the Mongol invasions of the thirteenth century and the subsequent disappearance of the kondakars,¹⁹ evolved its own indigenous musical

¹⁷Iaroslav Shchapov, Государство и Церков в Древней Руси, X-XIII вв. (Moscow: Наука, 1989), pp. 176-177.

¹⁸The Nikonian Chronicle I (S. Zenkovsky ed., Princeton, N. J.: the Kingston Press, 1984), p. 142; and, The Russian Primary Chronicle, (trans. S. Cross and H. Sherbowitz-Wetzor, Cambridge, Mass, 1953), p. 137.

¹⁹Although the kondakars disappeared, manuscript types like the Heirmologion and Sticheration continued to be copied. These contained a type of archaic notation known as Coislin (see below), reserved for settings in a more or less syllabic melodic style. It is in these sources that the transition to the Znamenny musical tradition is evident.

system--the Znamenny chant--which may or may not have coexisted as an orally transmitted musical tradition from pre-Christian times. Curiously, what emerged later seems to have had no connection with Kondakarnoie Pienie.

What was the state of Byzantine Chant at the time of its reception in Rus'?

According to Velimirovic, this music,

the Byzantine Chant, was moulded according to the "melody of speech" of the Greek language, expressing the stresses and modulations of the voice while enunciating the text. One of the first concerns in the process of the Christianisation of the Slavs was to obtain the correct interpretation of the text, so that the worship of the Slavs could follow the same pattern as practised by the Greeks.²⁰

Rus' regarded the musical notation in which the Byzantine chant was written to be as sacred as the texts themselves, faithfully copying the archaic signs in the same form for over two centuries after their reception, while in Byzantium itself, the system of musical notation was continually evolving.²¹

Once again, Velimirovic provides us with some basic points concerning its nature:

- (a) The oldest known manuscripts with the Byzantine chant date from about 950 A.D. If the Slavic Apostles [Sts. Cyril and Methodius] were instrumental in communicating to the Slavs any musical aspects of the services, this was achieved in a purely oral tradition.
- (b) From about the middle of the tenth century, until the second half of the twelfth there were two basic systems of signs--neumes--in use in Byzantium for musical notation. These oldest layers of Byzantine neumatic notation have remained illegible to this day. The meaning of this notation can only be inferred in comparative studies with the help of manuscripts from later periods. Transcriptions into modern notation are possible from the end of the twelfth century onwards.
- (c) The whole body of chant is, as far as its musical organisation is concerned, transmitted in eight so-called Modes (echoi).
- (d) Byzantine musical manuscripts have a typology of their own. Chants for specific functions (or of the same type) usually are gathered together...
- (e) Finally, one of the essential features of Byzantine musical style is the profuse use of melodic formulae as basic structural elements in the process of composition.²²

²⁰M. Velimirovic, "The Influence of the Byzantine Chant on the Music of the Slavic Countries, Proceedings of the XIIIth International Congress of Byzantine Studies, Oxford, 1966, (London, 1967), p. 121.

²¹Ibid., p. 127.

²²M. Velimirovic, loc. cit., pp. 119-120.

Concerning the second of the above points, the conventionally accepted terminology for the two types of Byzantine musical notation for which we have surviving exemplars are Coislin and Chartres, named after the places where the Western collections of these manuscripts were first studied.²³ Both types are represented in the Russian manuscripts from this period.

Uspensky has moreover determined three artistic “strains” of music brought to Rus’ from Byzantium in the early years following its Christianisation.²⁴ The first of these he has labelled “Pro-Byzantine” and is that belonging to the episcopacy--the higher ranks of clergy, including bishops, archbishops, metropolitans, and the Patriarch himself--compiled by the Greek monks of the Kiev Monastery of the Caves, and by learned members of the aristocracy. This social stratum aspired to the mastering of the Byzantine musical tradition. To this group most likely belongs the manuscript tradition of the kondakars. The second group Uspensky characterises as the more moderate, including the majority of ordinary Russian clergy, who worked liturgically more or less independently of the cathedral or noble court.

They accepted the Greek liturgical texts of the chants and the eight-modal system as the general compositional basis of the linear construction of the texts and melodies, and also the notation, but they did not confine the creative possibilities to the mastering of only the prepared Byzantine melodies.²⁵

Uspensky characterises the third strain as the antipode of the first. To this group,

belongs the minority of Russian clerics who by the virtue of rigorous attachment to the grey-haired days of yore of their forefathers or by the virtue of insufficient preparation for the mastering of Byzantine musical culture--restricted the acceptance of it only to the very necessary, namely the liturgical texts, without which the services themselves would have been inconceivable.²⁶

To this latter classification belongs the large collection of unnotated sources.²⁷ “Here the singing was rendered according to the personal artistic tastes of the singers and their

²³Ibid., p. 125.

²⁴N. D. Uspensky, “Византийское,” p. 653.

²⁵N. D. Uspensky, loc. cit., p. 653.

²⁶N. D. Uspensky, loc. cit., pp. 653-654.

²⁷These are the so-called “Putiaty Menaia”, which comprise the central collection of unnotated liturgical manuscripts.

creative intuition.”²⁸ It is the first of Uspensky’s musical “strains”, the Pro-Byzantine, that has the greatest significance to our study, because doubtless it is for this group that the kondakars and the complex musical style were created.

Regarding the musical style these notations recorded, melismatic and syllabic traditions coexisted in this early period and could have been two aspects of the same idea. As the former fell into disuse, the latter emerged in the monastic setting as the dominant musical style of the new Znamenny tradition. In the century that followed the Mongol devastation of Southern Rus’, with the subsequent migration into the wilds of Northern Russia and the founding in the fifteenth century of monastic communities in, for example, Beloozero or Perm, the musical tradition evolved almost imperceptibly from a Byzantine “melos” to a Znamenny one, while adapting the musical notation to the emergent musical style.

Is Kondakarnoie Pienie a derived tradition or an original phenomenon, a product of a unique set of cultural circumstances? Two possible hypotheses as to its origins should be considered in turn. Firstly, it is conceivable that the Slavs, especially those in Rus’, had a distinct musical tradition, originally derived from, but in function and practice independent from Greek-speaking Byzantium. It is notable, for example, that at least one contemporary Paleo-Bulgarian musical manuscript with notation survives from the thirteenth century, the Zografskii Trifolog.²⁹ Although only a small portion is notated, it may be sufficient for a comparative analysis with the medieval Russian sources. It is perhaps a coincidence that the curious hypostases found in the few notated lines resemble some of those found in the Blagoveshchensky Kondakar’s troparia to the Archangel Michael.

This evidence then suggests that one should search for a Paleoslavonic rather than Paleobyzantine archetype for the kondakar, perhaps one that was engineered on South Slavic or at least Southern Rus’ soil. It is therefore conceivable that an extinct archetype could have been a Paleoslavonic “Proto-Kondakar” rather than Greek Paleobyzantine.

²⁸N. D. Uspensky, *loc. cit.*, p. 654.

²⁹R. Palikarova-Verdeil, La Musique chez les Russes et les Bulgares, MMB Subsidia Vol. III, (Copenhagen: Munksgaard and Boston: Byzantine Institute, Inc., 1953), pp. 76, 222, 227ff; Stoian Petrov and Khristo Kodov, Старобългарски Музикални Паметници, (Sofia, Bulgaria: Наука и Изкуство, 1973), p. 148ff. See the comparative table of Paleobyzantine and Paleoslavonic signs reproduced from Elena Toncheva, Проблеми на Старата Българска Музика, (Sofia, Bulgaria: Издателство Наука и Изкуство, 1975), in Appendices II-IV.

Such a source could even have descended from the same common choral tradition that fostered the Italo-Greek Asmatikon.³⁰ The only perceptible changes from such an archetype to the surviving generation of sources would be a linguistic evolution from a Southern to Eastern recension of the Old Church Slavonic language and the gradual disappearance of the Great Hypostases.

In sum, it is difficult to perceive the Paleoslavonic Kondakars as mere slavish copies of Greek originals; since all surviving sources are late we can only be assured of a coexistent Greek and Slavic tradition from at least the eleventh century. There possibly could even exist a yet-to-be-discovered Paleoslavonic source from the turn of the fourteenth century showing the next phase in evolution of the notation.³¹

In opposition to this theory is the one which is more traditionally accepted and acceptable: that Kondakarnoie Pienie is Constantinople's legacy to Rus'--witness the well-documented fact that the Constantinopolitan typikon was in use simultaneously in Rus' during this period along with the Alexian Studite Rule employed in the monasteries.³² This is further attested to by the presence of elements of the Constantinopolitan All-Chanted Office in the "Azmatik" section of the Blagoveshchensky Kondakar (ff. 114a-121a) which will be discussed at length below.

³⁰K. Levy, "The Slavic Kontakia," p. 85.

³¹That such a source and notational phase could have existed is seen in the neumatation of the second Koinonikon for the Dead, found in the UK, f. 204r. Here the row of great hypostases all but ceases to exist.

³²See Chapter Five below.

CHAPTER THREE

THE MUSICAL TRADITION OF THE PALEOSLAVONIC KONDAKAR: TOWARD A DEFINITION OF KONDAKARNOIE PIENIE;

Kondakarian musical notation is preserved in only five manuscripts which date from the eleventh to the thirteenth centuries.¹ This system was used to notate a body of highly melismatic chants, the bulk of which were kontakia, hence its name. Kondakarian notation, like that of the Byzantine it does not fix the pitch of a chant melody. Moreover, it is unusual in that it comprises a complex script of two rows of neumes: a small row of intervallic and rhythmic signs, and a row of Great Hypostases positioned above the small signs, which seems to record entire melodic formulae in a sort of stenographic shorthand. This archaic and enigmatic yet highly complex notational system was undoubtedly capable of recording all the subtle melodic and rhythmic nuances for which it was intended.² The system was obviously of Byzantine origins, its closest analogue being the Chartres system of Paleobyzantine musical notation, preserved in a collection of eleventh-century manuscripts. Often, however, the kondakarian hypostases bear only a cursory resemblance to the Chartres signs; furthermore, the kondakarian system is unique in that it has neumes systematically ordered in two rows above the text.

In contemporary Russian musicology the accepted definition of Kondakarnoie Pienie is “singing with cheironomiae”.³ In this regard the 1647 Euchologium graecorum of J. Goar includes the following description of what the practice of cheironomiae entailed:

After the Kanonarches (master of the Kanon) had intoned the first verse of the Troparion from the hymn book, the Domesticos, who could be seen by all, directed the singers with the movements of his right hand and with certain gestures: raising, lowering, extending, contracting, or putting together his fingers, and instead of the musical signs he formed the various melodic groups and the inflections of the voice in the air. And everyone watched the leader of the choir attentively and followed, as one might say, the structure of the whole composition.⁴

¹See page 1 above.

²This seems to contradict Levy's hypothesis concerning the role of oral tradition in Kondakarnoie Pienie. The detailed aspects of the notation can, however, be taken into consideration if one regards the kondakar as the sole property of the Domesticos, who led singers trained in the oral tradition.

³Yuri Keldysh, История Русской Музыки, Vol. 1 (Moscow: Музыка, 1990), p. 51.

⁴The New Grove Dictionary of Music and Musicians, Vol. 4 (S. Sadie, ed. London: MacMillan & Co.), p. 195.

Among the most thorough of contemporary studies of cheironomiae is that done by Conomos in his 1974 dissertation, Byzantine Trisagia and Cherubika of the Fourteenth and Fifteenth Centuries.⁵ According to Conomos, Byzantine musical manuscripts of the late Empire are full of such cheironomic signs which are usually written in red and situated above or below the black intervallic signs. These cheironomic signs are also found in the earliest Byzantine sources containing the ecphonic notation.⁶ Conomos' discussion includes many references to late Byzantine treatises on music which refer to these signs as Great Hypostases. Alone, these signs are voiceless and meaningless. But according to the nineteenth-century Greek music theorist and reformer, Chrysaphes, "when tied to the major neumes they create and broaden melody."⁷ This also seems to be the origin of the kondakarian hypostases: cheironomic symbols stenographically depicting entire melodic figures.

The vast majority of the hypostases encountered in the Paleobyzantine notational system disappeared with the advent of the diastematic or Middle Byzantine system of notation, but their functions remained "spelled out" in small intervallic signs. This "spelling out" is best illustrated by the Didactic Song attributed to the fourteenth-century master John Koukouzeles. This is a pedagogical composition preserved in numerous Byzantine and Slavic musical manuscripts from the fourteenth to the nineteenth centuries, which employs as its text the names of about sixty melodic formulae and whose functions provide the melody.⁸

From a commentary by Gabriel Hieromonachos, a monk who resided in the monastery of Xanthopoulos, and as recorded in the fifteenth-century treatise on music by Chrysaphes, we learn that:

⁵Thessaloniki: The Patriarchal Institute, 1974, pp. 325-367.

⁶"Ecphonic" or "Lectionary" notation is that intended for texts which required only simple cantillation and vocal inflection, and not an elaborate musical setting. Such texts included the Epistles and Gospels.

⁷Conomos, *op. cit.*, p. 326.

⁸Gabor Devai, "The Musical Study of Cucuzeles in a Manuscript from Debrecen," Acta Antiqua Academiae Scientiarum Hungaricae, Tom III, Facs., 1-2, (Budapest, 1955), pp. 151-179; and, "The Musical Study of Koukouzeles in a Fourteenth-Century Manuscript," Act Antiqua Academiae Scientiarum Hungaricae, Tom VI (1958), pp. 213-235; Edward V. Williams, John Koukouzeles' Reform of Byzantine Chanting for Great Vespers in the Fourteenth Century, (Doctoral Dissertation, Yale University, 1968).

In the art of chanting, the “theseis” are created by the said phonetic and soundless signs which play the same role as do words in grammar. The “cheironomiae” discriminate these and discern whether they are correct or not, for, as we have said, the signs which have a single sound each are six: one would place them indifferently and not each in the appropriate position without the “cheironomiae” which makes known to us the place for each and allocates by the hand how to create the appropriate “theseis”.

The cheironomiae is not only useful for these reasons, but we also use it as an aid and a guide in the chants, since, just as those engaged in discussion decide to take a rest and become more inventive by moving their hand and even some their whole bodies, in the same way the chanters improve their chant by moving their hand. For this and other reasons, if the “cheironomiae” did not exist, a “panphony” but not a “symphony” would be created, for since we all use the same and not different sounds, one [sound] would still precede and the other follow, the one says the “eso” and the other the “exo” even if the “cheironomiae” which guides all of them did not exist. All of us make symphony by looking at the hand of the domesticos, and for these reasons the “cheironomia” is more useful to us.⁹

The term “theseis” here refers to the union of signs which forms the melody. To Chrysaphes, the “theseis” played the same role as syllables in speech: the gathering together of individual sounds into melody. This concept of “theseis”, however, is a late Byzantine one and we can only speculate as to whether Rus’ knew it in the eleventh century during the formative years of Kondakarnoie Pienie.

Cheironomiae and the hypostases which represent these gestures, when tied to a text, also suggest another aspect, that of the “iconic”, i.e., the graphic or pictorial. As will be shown in the discussion of the First Troparion of Christmas, found in two of the kondakars, one of the hypostases employed depicts a word in the text: “star.” The sign in question is identified as the Paleobyzantine Stavros apo Dexias; this identification suggests yet another application of these signs as mnemonic devices for committing a given text to memory.¹⁰

Kondakarian musical notation may therefore be defined as a highly complex and codified system of cheironomic gestures or symbols; the chants were transmitted and learned through a living oral tradition brought to Rus’ from Byzantium by way of the South Slavic lands; the notation was devised and employed as a mnemonic device. The high point of its development seems to have been in the mid to late twelfth century, followed by a period of decline around the time of the Tatar invasions.

⁹D. Conomos, The Treatise of Manuel Chrysaphes, The Lampadarios, (MMB, Corpus Scriptorum de Musica, Vol. 2, Vienna, 1988), p. 80.

¹⁰The Lavrsky Kondakar, f. 109r.

Kondakarnoe Pienie disappeared in the second half of the thirteenth century; the apparent simplification of the notation in the later kondakars can be construed as an indication that the complex notation was evolving out of existence.¹¹ It is, however, possible that many of the musical signs and perhaps even some of the repertory could have been absorbed in the emergent Demestvenny tradition of the fifteenth and sixteenth centuries.¹² We also know that Kondakarnoe Pienie, as a choral genre, was associated with certain poetic forms and used in an urban cathedral environment rather than in monasteries.

Although the curious paucity of sources has often puzzled scholars, there may be discernable reasons for it. Professor Vladyshevskaja of the State Conservatory in Moscow contends that the small number of surviving kondakaria--as the book of the Domestikos or choir leader--is proportional to that of the other manuscript types.¹³ It is also notable that individual kondakarian chants can be found in other manuscript types containing an entirely different repertory.¹⁴ Some of these even display a unique application of the notation. A fine example can be found on three folios of a twelfth-century Slavonic Sticheron published by Nikishov in his article “Сравнительная Палеография Кондакарного Письма XI-XIV Веков”,¹⁵ in which kondakarian hypostases and intercalated text appear midway through a Mode VIII Stichos to the first Rus’ Martyrs, Boris and Gleb.¹⁶

The existence of such a chant has some curious implications, namely an unusual application of the notation and intercalations. These kondakarian “inserts” which function like melismatic and notational “tropes” are also found interspersed throughout the chants of the Lavrsky Kondakar. They are inserted between chant lines and are even found in the

¹¹ Compare a setting of chant in the early Tipografsky Ustav or Blagoveshchensky Kondakar with the version of the same chant in the later Uspensky or Sinodalny Kondakars.

¹² This was a highly florid chant-dialect related to the Znamenny tradition, but having its own distinct notational system; it was not governed by the octomodal system.

¹³ Professor Vladyshevskaja conveyed this to me in one of our weekly conversations while I was studying at the Moscow State Conservatory in the Fall of 1990.

¹⁴ An example of an independent kondakarian chant can be found in the twelfth-century Novgorod Menaion for August, kept in the State Historical Museum, which has on ff. 1r-1v the katavasia for the Feast of the Dormition of the Blessed Virgin written in kondakarian notation.

¹⁵ Musica Antiqua Europae Orientalis, Bydgoszcz, Poland, Actes du Congrès IV, pp. 570-572.

¹⁶ Ibid., p. 572.

margin and at the bottoms of folios. Also they are to be found on the few notated folios of manuscript OIDR 107, the “Sixth Kondakar” (see below, next chapter), where they are placed in a more or less syllabic musical and textual fabric as optional or alternative melismas. These kondakarian signposts suggest that they were either the intermittent interjections of a psalte-chorus or part of a pedagogical process in which the chanter(s) learned these melismas in “blocks”. Further discussion will be undertaken in the specific examples selected below.

An examination of any folio of Kondakarnoie Pienie reveals chants of virtuosic proportions in spite of the choral idiom. The often-cited reference to the presence of three Greek singers in the chronicles and in the sixteenth-century Степенная Книга (The Book of Degrees), if it is indeed a cursory reference to Kondakarnoie Pienie, could mean that it was intended for a small ensemble of virtuosi, perhaps three, of either foreign or foreign-trained musicians. This could explain the small number of existing manuscripts, lack of duplicate copies, and their small format.¹⁷

¹⁷Nik I, p. 151, (1051) “The same year, three Greek singers with their families came to Kiev.” See also the Степенная Книга, ор. cit., Степень Второй, Глава 6-ая, p. 244.

CHAPTER FOUR

THE SOURCES

A . The Paleoslavonic Sources

The most concise and accurate description of the five kondakars is that written by Bugge in his introduction to the Monumenta Musicae Byzantinae published facsimile edition of the Uspensky Kondakar.¹ Bugge demonstrates that in spite of a shared repertory and general structural similarity, each of the five kondakars differs markedly from one another. This suggests that each represents a sub-tradition or the practice of the local church or cathedral for which they were written and used.

The BK² and UK are available in high-quality published facsimile editions; photographs of the TU were made available to this writer by Professor Vladyshevskaja of the State Conservatory in Moscow; and after considerable effort, a copy of the LK was obtained from the State Lenin Library in Moscow.³ Only the last of the five, the SK remains locked away in the State Historical Museum in Moscow while that facility is closed indefinitely for major renovations.⁴

It cannot be over emphasised that any analysis of Kondakarnoie Pienie will remain incomplete without access to all five sources--all are essential to establish the stability of the repertory and musical style transmitted. The kondakar must also be considered in the broad scheme of liturgical documents--how the mixed body of melismatic chants compares with the repertoires of other manuscript types, as well as how their actual use was prescribed by the liturgical typikon.

In general the kondakar contains a compendium of highly melismatic chants for the Office and Liturgy; in its overall construction and repertory it has an affinity with the

¹A. Bugge, ed. Contacarium Paleo-Slavicum Mosquense, MMB, Volume VI, Main Series, (Copenhagen: Munksgaard, 1960).

²Bausteine zur Geschichte der Literatur bei den Slawen: Der altrussische Kondakar. Auf der Grundlage des Blagovescenskij Nizegorodskij Kondakar, Tomus II: Blagovescenskij Kondakar (facsimile). (Edited by Antonin Dostal and Hans Rothe in association with Erich Trapp. Giessen: Wilhelm Schmitz Verlag, 1976); MMB VI, Main Series (Copenhagen, 1960).

³ My thanks to Mr. I. Liovoshkin of the Moscow State Lenin Library for providing this copy.

⁴A photocopy, however was generously provided by Nina Konstantinova of Copenhagen.

Byzantine Asmatikon augmented by a full complement of kontakia in the choral or asmatic style for the Fixed Liturgical Year, Triodion, Pentecostarion, and Oktoechos.

I. The Tipografsky Ustav (TU)

Moscow State Tretyakov Gallery, No. K5349 (Tipografskoi Bibl. No. 142 or Nos. 285 and 1206 with kondakar), eleventh century, parchment, 126 folios:

The Tipografskii Ustav or Pskovsky Kondakar is thought to be the oldest extant musical manuscript from Rus'. This fact alone assures it of a certain three-fold significance: (1) it contains the oldest collection of Slavic liturgical music; (2) it probably preserves the oldest stratum of Byzantine music in both choral and solo styles; and (3) as a liturgical typikon it is the oldest surviving exemplar of the Alexian Studite Liturgical Rule brought to Rus' and translated by the Venerable Theodosius of the Kiev Monastery of the Caves.⁵

The TU is unique in construction and content. For each date or feast the text is provided without notation or textual intercalations; this is thought to have a pedagogical function, providing its user with the opportunity to study the text before performing it. The TU has an economical design; of the five kondakars it is the only one to provide, like its Byzantine counterpart, the first ikos after each kontakion, without notation but with modal indication and whether the chant is an Automelon or Prosomoion. The TU shares with the BK (discussed below) sections of miscellaneous chants of a special nature in a contrasting notational style, following the kondakar part of the manuscript. Unfortunately, much of the TU is unnotated and includes neither hypakoai nor koinonika.

The first part of the TU is prefaced by part of a liturgical typikon based on the Alexian Studite model for the Triodion (ff. 1r-21r). This is followed by directions on how to sing the Kathisma and the Pannychis (ff. 21v-24r).⁶

The musical part of the TU has the following construction in two main divisions:

⁵M. Lisitsyn, Первоначальный Славяно-Русский Типикон; Историко-Археологическое Изследование, (St. Petersburg, 1911), pp. 199-200

⁶For definitions of these terms, please see the glossary at the end of this study.

PART A

- Ia. The Kontakia of the Fixed Liturgical Year, ff. 24v-79r.
- Ib. Two Miscellaneous Kontakia, ff. 92v-93v:
 - (1) Dedication of a Church, Mode IV (f. 92v);
 - (2) Molieben to the Theotokos, Mode VI (f. 93v).
- Ic. The Akathistos Hymn, ff. 59r-64r.
- II. The Kontakia of the Triodion, ff. 79v-87r.
- III. The Kontakia of the Pentecostarion, ff. 87v-91v.
- IV. The Kontakia of the Oktoechos (Resurrection), 94r-96v.

PART B

- V. The Kathismata of the Oktoechos with Pasapnoaria, ff. 97v-111v.
- VI. The Festal Alleluiarion, ff. 111v-117r.
- VII. Oktoechal Sticherarion, ff. 117v-125v. Folios 126r-126v contain damaged fragments of Resurrection Kontakia.

Manuscript Features

Each of the kondakars contains its own unique collection of chants. As the oldest, the TU is perhaps the most interesting. Starting with the kontakia of the fixed liturgical year, the TU has chants for the following feasts which are not found in the other four sources:

- 30 September, St. Gregory of Armenia; Mode VI, Prosomoion, f. 31v.
- 30 January, The Three Luminaries; Mode I, Automelon, f. 53v.
- 8 February, St. Theodore Stratilates; Mode II, Prosomoion, f. 56r.
- 6 March, The Forty-Two Martyrs; Mode Unknown, f. 57v.
- 25 March, The Akathistos Hymn, Mode IV, ff. 59r-64r.
- 2 June, St. Nicephorus; Mode I, Prosomoion, f. 68r.

17 July, St. Marina; Mode IV, Prosomoion, f. 72r.

In the case of the Triodion, most feasts are interrupted by lacunae. For the Pentecostarion the TU has a kontakion for the fourth week after Easter on f. 88r. Unfortunately, the mode is unidentifiable because of the poor condition of the folio.

For the remainder of the kontakia in the TU, there are settings for the Resurrection Kontakia in all eight modes as well as for the Dedication of a Church and the Molieben or Prayer Service to the Theotokos.

II. The Blagoveshchensky Kondakar (BK)

St. Petersburg (GPB) State Public Library, Saltykov Shchedrin, No. Q.n.I.32 (Imperial Public Library No. 32), twelfth century, parchment, 130 folios.

That the BK has immaculately written and highly stylised neumatation suggests to this writer that it was created and intended for use by a person with high social status. Circumstantial evidence also indicates that Novgorod or even Rostov Velikiy could have been its place of origin. Rostov Velikiy had an apparently longstanding--until the end of the fourteenth century--local custom of antiphonal choral singing in the cathedrals in which one side chanted in Greek while the other responded in Slavonic.⁷ The chants of the BK contain the most Byzantine elements; these include intonation formulae or epechemata, individual Greek words, and entire lines of Greek text rendered in Slavonic letters. The most famous of these transliterations is the "bilingual" Hypakoe for the feast of the Exaltation of the Cross (14 September--f. 84v), which is presented first in Slavonic and then immediately following, in a Cyrillic transliteration of the Greek text with the same musical notation.

⁷Golubinsky, История Русской Церкви, I, I, pp. 359-360; G. Fedotov, RRM I, Concerning the use of the Greek language and the knowledge of Greek culture in Rus', Fedotov writes:

We have seen that the Slavonic liturgy and the Slavonic Bible cut off the Russian people from immediate contact with Greek culture in its Byzantine as well as its classical forms. This barrier, however, was not unsurpassable; at least, Byzantium was living and flourishing close at hand and Russia had constant intercourse with the Byzantine empire in political, commercial, and ecclesiastical matters... Greek prelates came to Russia as Metropolitans of Kiev, sometimes as bishops of provincial cities... Russians travelled to Greece as pilgrims, living as monks in the monasteries of Constantinople and on Mount Athos. On Athos there had been a Russian monastery from early times. (pp. 57-58)

Further on he adds:

Studying the theological and scientific fund of the most learned Russian authors, one cannot discover, among their sources, direct Greek originals. (loc. cit., p. 58)

However:

But the direct use of Greek books by some highly educated persons cannot be dismissed. We know at least one instance which occurred in the fourteenth century. A holy monk, Saint Stephen, is said to have chosen for his seclusion a monastery in the city of Rostov, because of the Greek library there. (loc. cit., p. 59.)

That Rostov was a Greek center is also supported by Meyendorff, who writes:

Studies of Greek were probably concentrated in a few such centers as Vladimir, where the Grand-Princes' libraries included a number of Greek books, or Rostov, where the bishop was normally a Greek and where Greek was used in liturgical services along with Slavonic (Byzantium and the Rise of Russia, p. 21).

Lastly in a recent study, Shchapov writes:

Choirs sang Greek and Slavonic by turns in the cathedral churches of Kiev and Rostov. (Государство и Церков, pp. 176-177).

The BK comprises two main divisions: a Kondakar and an Asmatikon:

PART A : THE KONDAKAR

- I. The Kontakia of the Fixed Liturgical year, ff. 1a-56b.
- II. The Kontakia of the Triodion (incomplete), ff. 57a-65a.
- III. The Kontakion of the Pentecostarion, ff. 65b-71b.
- IV. The Kontakia of the Oktoechos (Resurrection), ff. 73a-82a. Foliation in this section is discontinuous with the kontakia grouped alternately with the eight Resurrection Hypakoai. Modes I-VIII.

PART B: THE ASMATIKON

- V. The Hypakoai of the Oktoechos (Resurrection), ff. 72b-81b. See Part IV above.
- VI. The Festal Hypakoai, ff. 83a-90a, The Nativity of the Theotokos, The Exaltation of the Cross (bilingual), The Archangel Michael, Two Hypakoai plus Stichoi for the Forefeast of Christmas.
- VII. The Great Troparia, Katavasiai, and Stichoi for the Vespers of Christmas and Epiphany, ff. 90b-92b. Folios 93a to 94b form a subsection of Part VII, and include neumeless text-fragments of a Hypapante for the Fifth Saturday of Lent, and an Apolitikion-Automelon for which there are notated epechemata.
- VIII. Oktomodal Arrangement of the Festal Koinonika, ff. 95a-103b. The collection is incomplete, missing Modes I and II. Folios 104a-104b contains a Mode VIII setting of the Ferial Trisagion.
- IX. The Resurrection Pasapnoaria, ff. 104b-106b. This is an octomodal arrangement with all eight modes represented. Folio 106b also includes a Mode IV Megalynarion for 21 November.
- X. The Polieleoi of the Oktoechos, ff. 107a-113b. Folio 113b contains the Easter Troparion.
- XI. The Asmatikon of the Oktoechos, ff. 114-121a. This is an unusual collection of bilingual hypopsalmoi intended for use in the All-Chanted Office.
- XII. Miscellaneous Chants, ff. 121b-130b. This section includes eleven Exapostilaria and Stichoi, a Theotokion, and two Troparia in honour of the Theotokos. Folio 130b has a Troparion to St. George in a different hand.

Manuscript Features

This manuscript has been explored in detail in this writer's article, "The Blagoveshchensky Kondakar: A Russian Musical Manuscript of the Twelfth Century."⁸ The BK has much to distinguish it as probably one of the most important sources to survive from this period. The BK has considerable lacunae for the month of December, January, and August, but the other months are more fully represented. The month of May is particularly interesting because of the two feasts unique to it: the Mode II Prosomoion for the Apostle Simon the Zealot, 10 May (42b), and a Mode III Prosomoion for the Prophet Zacharias, 16 May (f. 43a). The disposition of chants for the Triodion and Pentecostarion are more conventional, as they are also for the Oktoechos, although the Resurrection Kontakia are paired with the oktoechal hypakoai.

The BK is particularly noteworthy for its Asmatikon section which begins on folio 104a with one of the oldest notated settings of the ferial Trisagion. This is followed by an oktoechal arrangement of the Pasapnoaria, the Polieleos, a unique "Azmatik" which includes an oktoechal arrangement of hypapsalmoi for the All-Chanted Office, and the Exapostilaria of the Oktoechos, none of which are found in other Paleoslavonic sources.

⁸Cyrrillomethodianum XI (Thessaloniki, 1987), pp. 103-127.

III. The Troitsky or Lavrsky Kondakar (LK)

Moscow (GBL) State Lenin Library, Coll. Tr.-Serg. Lavra no. 23, twelfth century (end), parchment, 115 folios.

The LK is an incomplete document organised in six parts:

Ia. The Kontakia of the Fixed Liturgical Year, ff. 2r-55r, with lacunae for the months of December (ff. 22v-24v), and April (ff. 34-35).

Ib. Two Miscellaneous Kontakia, ff. 55v-56v:

(1) The Kontakion for the Dedication of a Church (f. 55v), and;

(2) The Kontakion for the Molieben to the Theotokos (f. 56v).

II. The Kontakia of the Triodion, ff. 57v-63v, from the Wednesday of the First Week of Great Lent (f. 57v) to Great and Holy Friday (f. 63v).

III. The Kontakia of the Pentecostarion, ff. 64r-75v, from Pascha (ff. 64r-64v) to the Sunday of All Saints. (f. 75v).

IV. The Kontakia of the Oktoechos (Resurrection), ff. 77r-83v. Modes I to VIII.

V. The Hypakoai of the Oktoechos (Resurrection), ff. 85r-91v. Modes I to VIII.

VI. The Festal Katavasiai, Troparia, Stichoi and Miscellaneous Ordinary Chants, ff. 93r-115r. Folio 115v has a kontakion to St. Nicholas written in a different hand. The Stichoi for the Great Troparia of Christmas and Epiphany, unlike those found in the UK (see below), are unnotated. The rubrics are, however, included.

Manuscript Features

The neumatation of the LK has an individual character. Comparisons of the readings of hymns with those in the other kondakars--as will be shown in the analyses below--reveal that an LK setting will often have a scarcity of large signs presented in a single row, with substitutions and borrowings from the syllabic Coislin type of notation employed in the Heirmologion and Sticherarion and implying a more austere musical style. There are also fewer non-textual intercalations. This greater simplicity of musical style hints that the LK could be older than originally thought and indications that it was copied from an archetype which antedated the TU. At the same time it could also be argued that the fewer hypostases in a single row is an indication that the musical style was becoming simpler.

Unfortunately, the LK's many lacunae (i.e., for November, December, April and May) severely reduce the value of this source. For the fixed Liturgical Year, the LK shares with the BK the Mode VI Katavasia-Prosomoion (f. 19r) for the High Feast of the Archangel Michael, 8 November. In addition, on folio 51r the LK provides a Mode IV Kontakion-Prosomoion for the Feast of the Icon Made Without Hands, 16 August.

Like the TU, the LK has many lacunae for the Triodion but the Pentecostarion and Oktoechos are more fully represented. The Hypakoai of the Oktoechos (Resurrection) are complete.

In the collection of Festal Hypakoai, Troparia, and Katavasiai, the LK has, unique to it, two Mode VI Katavasiai and stichos for the December Feast of the Holy Fathers, Mode VI (f. 93r), the Katavasia for Palm Sunday (f. 99v), and the first Troparion for Christmas with unnotated Stichoi (ff. 109r-111r).

For Miscellaneous chants of the Ordinary, the LK has only the Festal Trisagion (f. 108v) and the Invitatorium (also f. 108v). The LK has no koinonika.

IV. The Uspensky Kondakar (UK)

Moscow State Historical Museum (GIM), Usp. no. 9, dated 1207, parchment, 204 folios. Published facsimile edition as Volume VI, Main Series, MMB.

In his concise linguistic analysis of this source, Bugge has observed that the UK exhibits the linguistic features of the East Slavic redaction of the Church Slavonic language and that it is possible that this source could have been written in a North-Russian center such as Novgorod⁹ --an observation that this writer believes is applicable to all five kondakars.

The UK is by far the largest and most complete surviving collection of kontakia--Greek or Slavonic--and it has been thoroughly discussed in the introduction of the published facsimile.

In its general construction, it most closely resembles the LK:

- Ia. The Kontakia of the Fixed Liturgical Year, ff. 1v-112r.
- Ib. Two Miscellaneous Kontakia, ff. 113r-114v:
 - (1) The Dedication of a Church, Mode IV (f. 113r);
 - (2) The Molieben to the Theotokos, Mode VI (f. 114v).
- II. The Kontakia of the Triodion, ff. 115v-133r.
- III. The Kontakia of the Pentecostarion, ff. 134v-143r.
- IV. The Kontakia of the Oktoechos (Resurrection), ff. 144r-151v.
- V. The Festal Hypakoai, Troparia, Katavasiai and Stichoi, ff. 153r-171r.
- VI. The Hypakoai of the Oktoechos (Resurrection), ff. 171r-177v.
- VII. Miscellaneous Chants of the Ordinary, ff. 179r-183r.
- VIII. The Koinonika of the Oktoechos, ff. 183v-190v.
- IX. The Festal Koinonika, ff. 191r-204r.

⁹A. Bugge, ed. Contacarium Paleo-Slavicum Mosquense, MMB, Volume VI, Main Series, (Copenhagen: Munksgaard, 1960), p. XII.

Manuscript Features

A full discussion of the UK has been included in Bugge's introduction to the published facsimile edition; a detailed description of the source would exceed the scope of this study, as it is by far the largest and most complete surviving copy of a kontakaron. The UK has a full contingent of kontakia for the fixed Liturgical Year, Triodion, Pentecostarion, and Oktoechos, augmented with complete collections of oktoechal and festal hypakoai, katavasiai, and koinonika. It has one important lacuna in that it is missing the first Troparion for Christmas and Stichoi, which, apparently, were once included, as the manuscript was obviously rebound. The remaining stichoi are notated and include the rubrics for performance which are in agreement with the Byzantine Asmatikon.

Of particular interest to this study is the colophon on the last folio (f. 204r), which reads:

ВЪ ЛѢТѢ (О) І' Ψ' ГІ' НАПИСАНЪ БЫША ІОННУХЪ СНА М(Ѣ)С(А)ЦА НОУАА ВЪ К' НА
ПАМЯТ(Ь) С(ВЛ)Д(АГ)О ПР(О)РОКА ІАННѢ.

That is:

In the year of 6715 [=1207 A.D.] this book was written [i.e. completed] on the twentieth day of the month of July on the day of the memory of the Holy Prophet Elijah.¹⁰

In his fine introduction to the published edition of this manuscript, Bugge points out intriguing that the name of the source's copyist was Constantine, indicating three small phrases among a series of meaningless letters, that read;

Г(О)С(ПОД)И СЪДАН ГЛАВН(А) = O Lord judge Gabriel

ПОКЛОНЬ ОУГЪ ФЕД(ОРА) = Prostration from Feodor

Г(О)ПОД)И ПОМОЗН РАВЪ СВОЕМЪ КЪСТАНТИНЪ ОУЧИТИ СЯ ПИСАТИ ДАН = O Lord,

help thy servant Constantine to learn writing and grant...¹¹

Bugge rightly exercises caution in attributing too much importance to this colophon, as does this writer, by stating that we have no idea of the connection of the first two names, Gabriel and Feodor, with the history of the manuscript, although an examination of the

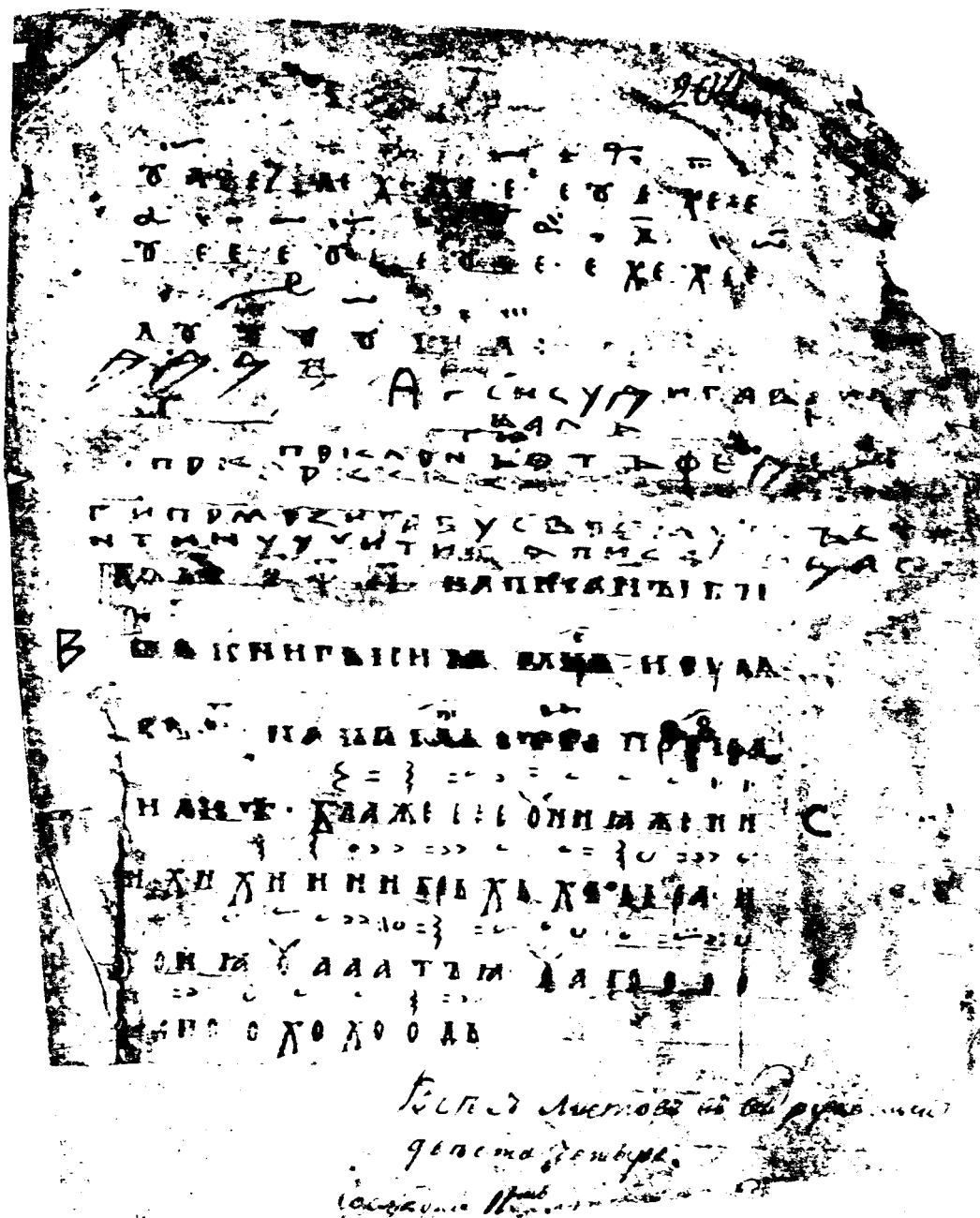
¹⁰Loc. cit., p. VII. The medieval Rus' calculated their calendar from the date of Creation.

¹¹Loc. cit., p. XI.

koinonikon for the Dead at the bottom of the same folio is apparently in another hand. Moreover, the condition of the folio is poor; much of the readable text is presented in an abbreviated form (shown by the bracketed letters which have been restored). However, the name, Constantine, or at least an abbreviated form of this name, also appears on folio 194r.¹² While hardly legible, this fact lends support to the theory that this was the name of the manuscript's copyist. Folio 204r is reproduced overleaf; the colophon is indicated by the letter 'B', the three small phrases by 'A', and the Koinonikon for the Dead by 'C'.

¹²Loc. cit., p. XI.

Figure III



The Uspensky Kondakar (UK), f. 204r, showing the colophon dating the manuscript at the year 1207

V. The Sinodalny Kondakar (SK)

Moscow State Historical Museum (GIM), Sin. Tip. no. 777, mid-thirteenth century, parchment, 113 folios.

Much more confusing in its construction owing to considerable lacunae, this manuscript also follows a six-part construction like the LK:

- I. The Kontakia of the Fixed Liturgical Year, ff. 1r-68r, from January to December. This is an unusual arrangement perhaps reflecting a local custom or simply an indication that at some point in its history it was rebound. These are followed by supplementary kontakia for the months of January, February, May and August.¹³
- II. The Kontakia of the Triodion, ff. 69r-81r, from the Sunday of the Prodigal Son.
- III. The Kontakia of the Pentecostarion, ff. 82r-92v, to the Sunday of All Saints.
- IV. Miscellaneous Kontakia, ff. 94r-98v. Incomplete owing to a lacuna, this section includes two Resurrection Kontakia (Modes I and II), the Kontakion for the Molieben to the Theotokos, a Kontakion for the Sick, unique to this manuscript, and one whose function is unidentifiable.
- V. The Great Troparia and Stichoi for the Vespers of Christmas and Epiphany, ff. 100r-104v. Like the LK, the Stichoi are unnotated. These are followed by the Third Antiphon for the Lesser Entrance.
- VI. The Koinonika for the Fixed Liturgical Year, ff. 105r-113r. According to Bugge, the disposition of koinonika is "bewildering".¹⁴ These are followed by two Resurrection Koinonika.

Manuscript Features

The SK is the smallest of the five kondakars, and because of its peculiar construction, the most problematic; chants are literally scattered throughout the manuscript. Nevertheless, it contains much that is interesting.

¹³Cf., A. Bugge, p. XVIII.

¹⁴Loc. cit., p. XVIII.

For the Fixed Liturgical Year, the SK has:

22 January, Saints Timothy and Anastasius combined,
Mode I, Prosomoion, f. 58v.

17 March, St. Alexius, Man of God,
Mode VIII, Prosomoion, f. 5v.

2 May, The Transfer of the Relics of Saints Boris and Gleb,
Mode I, Prosomoion, f. 10v.

11 May, The Holy Prophet Isaiah,
Mode II, Prosomoion, f. 66r.

The SK has only two Resurrection Kontakia, Modes I and II on folios 94r and 95r respectively. On folio 97v, however, the SK includes a Mode II Kontakion-Prosomoion for the Sick followed by one which eludes identification. Both are unique to this document.

The SK shares with the LK the first Mode VI Troparion for Christmas followed by the three stichoi (unnotated), ff. 100r-101r. The SK is particularly rich in koinonika, a genre which unfortunately cannot be included in this study.

It is worth noting here the existence of a so-called "Sixth Kondakar"--OIDR 107--a twelfth-century source already cited, part of which is kept in the manuscript division of the State Lenin Library in Moscow. This manuscript contains only a few notated folios and has been included here as a postscript. Comprising principally a collection of kontakion texts, it shares with the LK the curious feature of notated intercalations in the margins of the folios, which seem to serve as inserts or tropes. According to Velimirovic¹⁵, the kondakarian notation may be found on folios 3, 5, 11v, 12, and 15-15v.¹⁶

¹⁵"The Present Status of Research in Slavic Chant," *Acta Musicologica* XLIV (1972), p. 264

¹⁶He goes on to mention that a photograph of folio 15v can be found in Записки Отдела Рукописей, Гос. Библ. СССР, 27, (Moscow, 1965), on page 102.

B. The Greek Sources: The Asmatika

The manuscript type known as the Asmatikon, with the exception of kontakia, shares the same repertory and musical style as the kondakar. The Asmatikon is a Byzantine choir book comprising a body of melismatic chants for the Office and Liturgy of the Fixed and Movable parts of the church year. With its soloistic counterpart, the Psaltikon, it flourished in the twelfth and thirteenth centuries and was superseded in the fourteenth and fifteenth centuries by a new manuscript type known as the Akolouthia. Each of these older manuscript types is distinguished not only by the repertory of chants, but by separate modal and melodic traditions with its stock of characteristic melodic formulae.¹⁷

Floros has determined two distinct types of Greek Asmatikon: a “pure” and a “mixed”.¹⁸ In the former, the chants are arranged in five specific categories, best exemplified in three Italo-Greek codices, Grottaferrata Gamma-gamma I (Γγ 1), Gamma-gamma VI (Γγ 6), and Gamma-gamma VII (Γγ 7), in which the order of these five sections is most stable (less so in the two Byzantine sources, Athos Lavra gamma 3 and Kastoria 8). The five categories are as follows:

- I. The Hypakoai and Koinonika of the Oktoechos;
- II. The Hypakoai for the important feasts, and the Troparia for the Vespers of Christmas and Epiphany;
- III. The Dochai or Prokeimena;
- IV. Miscellaneous Chants for the Ordinary;
- V. The Koinonika for the Great Feasts.

¹⁷“Asmatikon,” New Grove Dictionary of Music and Musicians, Vol. 1, (S. Sadie, ed., London: MacMillan & Co., 1980), p. 657.

¹⁸C. Floros, “Die Entzifferung,” MdO III (1965), pp. 17-24.

By contrast to the pure type of Asmatikon, the so-called “mixed” type includes both choral and soloist chant bodies; repertoires are often duplicated in both styles which are:

consolidated and combined with other material to form a new compilation which, since it seems not to have been imitated elsewhere, may be said to bear the individual stamp of the great monastery...San Salvatore of Messina.¹⁹

Three sources, only one of which is used in this study, best represent this type of Asmatikon: codices Messina 129 (M129), Grottaferrata Gamma-gamma V (Γγ 5), and Vaticanus graecus 1606 (VG). Each bears certain peculiarities in content and construction that makes it unique. In the mixed-type Asmatikon, the chants of a particular category are arranged in the prescribed liturgical order according to the feasts of the church year.²⁰ The codex M129 has the most extensive repertory and seems to integrate most successfully the contents of the Asmatikon and Psaltikon. Of the others, the codices VG and Γγ 5 are slightly later and are more modest in scope.²¹

Since all known Asmatika transmit the same repertory in much the same order, they are ideal for comparison with the kondakar. The Byzantine musical material used for this study is drawn from three principal sources representing both the “pure” and “mixed” types: Γγ 1, VG, and Kastoria 8 (K8). This last source is of the pure type Asmatika but with special properties which will be discussed below.

¹⁹O. Strunk, “S. Salvatore of Messina and the Musical Tradition of Magna Graecia,” Essays on Music in the Byzantine World, (New York: W. W. Norton & Co., 1977), p. 48.

²⁰Neil K. Moran, The Chants of the Byzantine Mass, 2 Volumes, (Hamburg: Verlag der Musikalienhandlung Karl Dieter Wagner, 1975), vol. 1, p. 35.

²¹O. Strunk, op. cit., p. 47.

I. Grottaferrata Gamma-gamma I (hereafter Γγ 1)

In its general construction and repertory, this codex is perhaps the finest and most representative example of the “pure” type of Asmatikon. This source therefore provides one of the foundations for the comparative analyses with the kondakarian chants below. The manuscript is thought to have originated in the scriptorium of the monastery St. Demetrios in Calabria and dates from the twelfth century. Its current owner is the Greek Abbey of Grottaferrata near Rome.

This incomplete document consisting of only forty-two folios, shows the characteristic five-part construction and is probably the best exemplar to display the most stable arrangement of these five parts:

- I. ff. 5r-14r, has under the heading “Beginning of the Asmatikon,” the Hypakoai and the Koinonika of the Oktoechos. The order of each melody has the Hypakoe followed by the three standard Koinonika;
- II. ff. 14v-29r, contains the Hypakoai for the Great Feasts and four Troparia for the Vespers of Christmas and Epiphany;
- III. ff. 29v-33r, has the Prokeimena or Dochai;²²
- IV. ff. 33r-35v, contains some miscellaneous hymns for the Ordinary;
- V. ff. 35v-42v, contains the Festal Koinonika. Unfortunately the manuscript is incomplete.

²²The Prokeimena or Dochai are the Eastern Church equivalents of the Gradual Hymns, a series of psalm verses chanted responsorially before Scriptural readings in the Office and Liturgy. See the Selected Terminology at the end of this study

2. Vaticanus graecus 1606 (hereafter VG)

This source dates from the end of the thirteenth century and consists of 185 folios, and for reasons to be made clear below, is perhaps the most important employed in this study.²³ It is typical of the “mixed-type” Asmatika, containing a repertory in both styles. In construction it most closely resembles the codex M129, which is in two large divisions.²⁴ The VG codex, however, more comfortably divides into four sections:

- I. ff. 1r-152v, corresponds exactly to M129 but lacks the Prokeimena and psalm-verses for Orthros;
- II. ff. 152v-169r, also matches the M129 codex in construction and contents with the exception that hymns in all eight modes are transmitted;
- III. ff. 169r-171v, contains the Prokeimena of the Lychnikon for the entire week;²⁵
- IV. ff. 171v-179v, presents the Office of the Genuflection for Whitsunday; ff. 180r-181r adds the Kontakion Parakletikon.

²³My thanks to Father Leonard Boyle of the Vatican Library’s manuscript division for providing me with a microfilm of this source.

²⁴C. Floros, “Die Entzifferung,” MdO III (1965), pp. 23-24.

²⁵Lychnikon or Lucernarium, the Office of Light, is the term applied to the most ancient form of the Vespers service in the Eastern Church. It was used by the fourth-century pilgrim Egeria in her description of the Evening Office in Jerusalem. According to Uspensky, this service, was shaped by three psalm-units. Each unit was made up of three sections, and each section was composed of psalms and antiphons followed by a prayer of the priest. The units were performed responsorially: one of the clergy sang a psalm, while the people responded to each verse with a refrain. (Evening Worship in the Orthodox Church, p. 30.)

3. Kastoria 8 (K8)

The pictorial or descriptive aspects of cheironomiae are clearly seen in the curious fourteenth-century Asmatikon from the Kastoria Cathedral in Northern Greece. This unique manuscript, discovered quite accidentally in 1965 by the late Greek philologist, Politis, appears to bear an unusual correspondence with the kondakar.²⁶ In four parts of this document the neumes are arranged in two rows; the lower, written in black, is of the Middle Byzantine notational system and evidently records with some variation the same melodies found in the copies of the Italo-Greek Asmatika.²⁷ The uncommonly large signs in the upper row, written in red and sometimes in green, bear a striking resemblance to those in the kondakar, especially those in the BK, suggesting that both sources descended from a common archetype.

In general construction and content, K8 concurs with all known copies of the “pure-type” Asmatikon, i.e., it comprises only choral chants. The repertory divides into seven parts; these form the “stem” of the Asmatikon.²⁸

K8 contains 89 folios with lacunae between folios 77 and 78. The repertory has the following breakdown:

- I. ff. 1r-21r, contain the Koinonika and Hypakoai of the Oktoechos;
- II. ff. 21r-44v, include the Koinonika of the Liturgical year;
- III. ff. 44v-68r, contain the Hypakoai of the Liturgical year and the Great Troparia for Christmas and Epiphany;
- IV. ff. 65r-68v, have both Ferial and Festal Trisagia;
- V. ff. 70r-74r, comprise the lesser and greater Dochai or Prokeimena;
- VI. ff. 75r-80r, contain Troparia among which are two Anastasima and many for the Feast of the Elevation of the Cross;
- VII. ff. 80v-89v, contains the aforementioned Stichoi of the Hexapsalmoi.

²⁶L. Politis, “Δύο Χειρόγραφα ἀπὸ τὴν Καστοριά,” *Ellenika*, Tomos 20 (1967), pp. 29-41.

²⁷D. Conomos, *The Late Byzantine and Slavonic Communion Cycles: Liturgy and Music*, *Dumbarton Oaks Studies* XXI (1985), p. 57. Conomos contends that K8 represents a third melodic tradition of the Asmatikon, the Italo-Greek being the first, and the Constantinopolitan Ly 3 is the second.

²⁸C. Floros, *Universale Neumenkunde* II (Kassel, 1970), p. 268. According to Floros, section VII, the Stichoi of the Hexapsalmos, are assigned to the so-called “Asma”, a particular category of Asmatikon, in the corresponding sources Γγ6, Γγ7, M129, and VG.

The most outstanding feature of K8 is of course its notation, for sections I through IV have chants notated with two rows of signs. This source has proven to be of great value in the comparative analyses of kondakarian musical notation. Although K8 is not the long lost Paleobyzantine archetype of the Kondakar, it could represent an anachronistic form of missing link in the transmission of the choral repertory with cheironomiae. On the other hand, it may only be an oddity reflecting a peculiar and isolated local tradition of the Kastoria Cathedral. Nevertheless, its value for this study should not be underrated; an examination of its stylised hypostases in relation to the melodic formulae with which they associated should be fruitful in the structural and melodic analyses of the kondakarian chants.²⁹

²⁹One possible theory for the appearance of the large signs in this late copy of the Asmatikon is that in spite of the fact that the cheironomic gestures had long disappeared from Byzantine musical manuscripts with the advent of diastemy, this source could have been written for pedagogical purposes, *i.e.*, added later for the training of domestiki in the art of cheironomiae.

CHAPTER FIVE

THE MEDIEVAL TYPIKON AND THE LITURGICAL POSITION OF THE GENRES; LITURGICAL TRADITIONS IN MEDIEVAL RUS'

The Medieval Typikon--Ustav or Ordo--its origins and exegesis in Rus' from the time of Christianization to the end of the fourteenth century, occupies a central role in the shaping of the musical practices required for the highly complex services. Surviving copies of the early Slavonic Typika came under close scrutiny in the last half of the nineteenth and early decades of the twentieth century by a number of brilliant Russian liturgists. The result was the appearance of important studies by such authors as Odintsov, Skaballanovich, Mansvetov, and Lisitsyn.¹ It is this last author who provides us with the most valuable information. In his detailed comparative study, Lisitsyn has reproduced important folios of early typikon manuscripts otherwise inaccessible to Western scholars.

During the period under discussion, no less than three such ordines were brought to Rus' from Byzantium and translated from the original Greek into the Church Slavonic language. The first of these was the Constantinopolitan or Typikon of the Great Church which was followed in the mid-eleventh century by the Alexian or Studite liturgical rule adopted first by the Kiev Monastery of the Caves and then by all monasteries in Rus'.² Concerning the adoption of the Studite Rule, the Russian Primary Chronicle provides the following celebrated quotation:

¹N. M. Odintsov, Порядок Общественного и Частного Богослужения в Древней Руси до XVI Века, (St. Petersburg, 1881); I. Mansvetov, "О Песенном Последовании, Его Дребнейшая Основа и Общий Строй" in Прибавления к Изданию Творений Святых Отцев в Русском Переводе за 1880, XXV (1880) (Moscow, 1880), pp. 752-797, and 972-1028; Idem., Церковный Устав (Типик), Его Образования и Судьба в Греческой и Русской Церкви, (Moscow, 1885); M. N. Skaballanovich, Толковой Типикон, (Kiev, 1910); M. Lisitsyn, Первоначальный Славяно-Русский Типикон; Историко-Археологическое Исследование, (St. Petersburg, 1911, hereafter ПСРТ).

²The exact labelling of the liturgical ordo brought to Rus' and translated by the Venerable Theodosius of the Kiev Monastery of the Caves, has been the topic of debate for the better part of a century. According to Lisitsyn (ПСРТ, p. 167), the Alexian Typikon takes its name from the Constantinopolitan Patriarch Alexius who was its compiler. Lisitsyn uses the name "Ktitor" (literally "owner") to describe this typikon, which is that applied to an ecclesiastical ordo that includes not only the liturgical prescriptions but the daily rule followed by the monks of a monastery. In Byzantium, this contrasted that of the Great Church Typikon which served the needs of the Patriarch and the cathedral episcopacy, and was thus called "the General Ecclesiastical Ordo." (ПСРТ, p. 164).

He [Theodosius] also interested himself in searching out the monastic rules. There was in Kiev at the time a monk from the Studion Monastery named Michael, who had come from Greece with the Metropolitan George, and Theodosius inquired of him concerning the practices of the Studion monks. He obtained their rule from him, copied it out, and established it in his own monastery to govern the singing of monastic hymns, the making of reverences, the reading of the lessons, behaviour in church, the whole ritual, conduct at table, proper food for special days, and to regulate all else according to prescription. After obtaining all this information, Theodosius thus transmitted it to his monastery, and from the latter all others adopted the same institutions. Therefore the Crypt Monastery is honoured as oldest of all.³

These two ordines, the Constantinopolitan and Studite, coexisted in Rus' until the end of the fourteenth century when Kyprian, Metropolitan of Moscow, introduced the third, the Typikon of Jerusalem, and transformed Russian liturgical practices to conform with contemporary Byzantine usage.⁴ Concerning this latest typikon adopted by the Russian Church, Uspensky, writing in our own time draws these conclusions:

the Jerusalem "ordo", which had been subject to many changes during its widespread use in the Greek Church during the twelfth to fourteenth centuries, made its appearance. All these factors taken together gave rise to a multiformity of Russian liturgical practice and brought about the peculiar Russian liturgical usages which existed in Rus' until the end of the seventeenth century (1682). At that time, a "typikon" was published which eliminated all liturgical features of purely local significance and unified worship in conformity with contemporary Greek practice.⁵

Taft also supports the generally accepted argument concerning the order of typika introduced into Rus' at the time of Christianisation, and adds a further point:

The first developed typikon was composed by Alexis, patriarch from 1025-43 and earlier hegumen [= abbot] of Stoudios, for the monastery he founded near Constantinople. It is this typikon, *extant only in Slavonic* [emphasis added] that St. Theodosius Pecerskij translated into Slavonic in the eleventh century and introduced as the rule of the Kiev Pecerskaja Lavra or Monastery of the Caves in Kiev, cradle of Orthodox Monasticism among the east Slavs. From Ukraine it passed to the whole of Rus' and Muscovy. There are six extant Slavonic manuscripts of this document dating from the eleventh to fifteenth centuries. This same usage appears in Magna Graecia at the beginning of the twelfth century as

³Serge A. Zenkovsky, ed. *Medieval Russia's Epics, Chronicles, and Tales*, (New York, E. P. Dutton, 1963, revised 1974), p. 109.

⁴ The oldest surviving Slavonic copy of the Jerusalem Typikon is kept in the library of the Bulgarian State Theological Academy in Sofia, catalogue number TsIAM 201. My thanks to Professor Karastoianov of the Bulgarian Academy of Sciences for his help in procuring a copy.

⁵ N. Uspensky, *Evening Worship*, pp. 90-91.

witness the Typikon of San Salvatore of Messina (A. D. 1131).⁶

Taft raises two important questions: (1) what is the relationship of the Great Church Typikon to that of the Alexian ordo introduced into Rus' in terms of the liturgical prescription for music, and (2) what are the relationships of these typika to that of Salvatore of Messina?

The second question is more easily answered by stating that the place of origin of the majority of the surviving Asmatika is the Cathedral of San Salvatore of Messina. We also learn from Mansvetov that the order of antiphonal singing as prescribed by the Great Church Typikon was also used by the Italian Greeks.⁷

To answer the first question, however, one must confront the extant copies of the typika themselves and seek out the liturgical instructions for specific feasts in order to see how the rubrics shaped the role of music. That the earliest liturgical practices of the Russian Church followed the All-Chanted Constantinopolitan order of services is supported by Arranz who states that its sung office was practiced in the secular Russian churches at the same time as in the monasteries--since St. Theodosius Pechersky--which followed the Studite Typikon.⁸

Speaking generally about the surviving evidence supporting Constantinopolitan practices in Rus', Lisitsyn writes that those elements preserved to the present time in the Kondakaria and Asmatika of the tenth and eleventh centuries corroborate the Great Church's liturgical usage. By their very existence, the kondakars attest to the fact that they could have a place in liturgical practice only under the authority of the Great Church Typikon. The chants and especially their means of performance recall the order described by the fifteenth-century hierarch Symeon of Salonika in his essay "Asmatiki Akolouthia."⁹

In Chapter Four on the Slavonic sources, this evidence was borne out in the twelfth century Blagoveshchensky Kondakar. Constantinopolitan elements are manifest in two

⁶Robert Taft, "Mount Athos: A Late Chapter in the History of the Byzantine Rite," DOP 42 (1988), p. 184. For the Slavonic manuscripts of the Alexian Typikon, see the list of thirteen provided by Lisitsyn on pages VIII and IX of ПСРТ.

⁷"О Песенном Последовании," p. 753.

⁸M. Arranz, "L'Office de vieille nocturne dans l'Eglise grecque et dans l'Eglise russe," Part I, OCP XLII (1976), pp. 121-122.

⁹ПСРТ, p. 77.

sections of the BK, the Polieleos and the Azmatik, occupying folios 107a-113b and 114b-121b respectively.¹⁰ According to Mansvetov, these fragments of the Asmatikon were first examined by Metropolitan Makary in his history of the Russian Church.¹¹

Again, Arranz provides further support by saying that with the introduction of certain of these elements (e. g., the Polieleos), the monastic office could itself become a “chanted office” at least in part. Arranz also cites the BK with its Greek transliterations and considerable number of Greek phrases preserved in the middle of Slavonic texts and observes that they are for the most part dependent on the musical terminology of the Chanted Office.¹² The elements of which Arranz speaks could also be interpreted to mean musical or non-musical insertions like those found in the margins of OIDR 107 and the LK. He also claims that when the monastic and cathedral ordines were combined, it was at the expense of the latter.

One can only speculate on the reasons for the abandonment of Great Church practices in Rus'. Lisitsyn writes that in Byzantium the displacement of the Great Church Typikon by the Jerusalem ordo occurred in the wake of major historical upheaval. Yet there was a similar set of circumstances in Russia during the first half of the thirteenth century. The Tatar invasions (1237-1240) had no less a disastrous effect on the services and churches of Russia than the Latin invasion of Constantinople during the Fourth Crusade on the use of the Great Church Typikon. The only difference was that Russia had several territories, as for example, that of Novgorod, which were relatively untouched by the Tatars. Owing to this, Great Church practices continued to be observed long after the rest of Russia was subjugated to the Tatars. But in those places that suffered the destruction of the invaders, the Great Church Typikon was gradually supplanted, first by the simpler liturgical practices of the Studite ordo, and then by that of the Palestinian or Jerusalem rule first introduced into the South Slavic lands by Saint Sava and brought to Rus' by his disciples.¹³

¹⁰ПСРТ, pp. 79-86.

¹¹Op. cit., p. 753; Metropolitan Makary, История русской Церкви, II, (St. Petersburg, 1868), p. 203.

¹²Op. cit., p. 148.

¹³ПСРТ, p. 29.

Lisitsyn concurs with Mansvetov in saying that gradually in those districts that were laid waste, the simpler monastic Alexian Ustav was introduced, even though it embraced and included many of the liturgical customs of the Great Church. But at the same time Saint Sava's Jerusalem order was being introduced elsewhere through the agencies of the Serbian and Bulgarian monks from Mount Athos who maintained contacts with the clergy of the Russian Church. Thirty-four years after the invasions in many places in Russia, the order of the Great Church was already so completely forgotten that it seemed absolutely foreign to many prelates. Therefore at the Council of Vladimir (1274), the presiding Metropolitan Kyril ordered those Great Church elements extirpated from Russian liturgical practice.¹⁴

Lisitsyn describes the decisions of this 1274 council, the territory Novgorod, and its relationship to the Great Church Typikon. Its use not only continued, but five years after the Vladimir council in 1279, Kliment, Bishop of Novgorod, prepared a copy of the Great Church Typikon. Because the influence of Novgorod stretched over all northern Russia until its subjugation to Moscow in the fifteenth century, one can confidently speak about Constantinopolitan practices in the five Novgorodian "corners" well into the fourteenth century. Doubtless, during this period these practices were also employed in other places in Russia.¹⁵

This discussion of typikonal usage in Medieval Rus' illuminates several important points about the kondakar and Kondakarnoie Pienie:

(1) The greatest evidence of Constantinopolitan liturgical and musical practices, especially the All-Chanted Office, in Rus' are found in the Pasapnoaria, Polieleos, and Azmatik sections of the twelfth-century Blagoveshchensky Kondakar, as well as in those individual chants containing numerous epechemata or intonation formulae with the same number and placement as their Greek counterpart.

¹⁴Loc. cit., p. 29; cf. I. Mansvetov, Церковный Устав, pp. 271-271. Lisitsyn goes on to say that Metropolitan Kyril was elevated not in Constantinople but in Nicaea where the Great Church Typikon, especially after the 1204 occupation by the Latins, was not employed in its fullest capacity. Obolensky concurs with Lisitsyn and adds, "About 1250 the Russian monk Cyril, sent to Nicaea by Prince Daniel of Galicia for consecration as metropolitan, returned, duly consecrated to Russia." (D. Obolensky, The Byzantine Commonwealth, p. 241.)

¹⁵ICPT, pp. 30-31.

(2) The Alexian Studite Typikon, brought to Rus' in the eleventh century and translated into the Church Slavonic language by the Venerable Theodosius of the Kiev Monastery of the Caves, and which survives only in its Slavonic translations, is a hybrid typikon comprised of elements of the Great Church Typikon and the monastic order of services. The oldest surviving exemplar of this order also includes the oldest of the kondakars, the Tipografsky Ustav.

(3) A similar liturgical usage appears in the Italo-Greek cloisters of Magna graecia in the twelfth century, notably in that of San Salvatore of Messina. The majority of all surviving copies of the Byzantine Asmatikon which preserve the same genres and melodic style as the kondakars come from this monastery.

(4) At the Council of Vladimir held in 1274 and headed by Metropolitan Kyril, attempts were made to extirpate Constantinopolitan liturgical elements from Russian Orthodox liturgical practices. At this time the Alexian Studite was most fully embraced--especially its more monastic aspects--and the Jerusalem Typikon in St. Sava's Slavonic translation was beginning to be introduced, brought to Rus' by Serbian monks of Mount Athos who maintained contact with the Russian clergy. The mid-thirteenth century marks the approximate date of the last of the kondakars (Sinodalny); their disappearance coincides roughly with the reforming actions that followed this council.

(5) The territory of Novgorod the Great, whose influence spread all over the Russian North, was unaffected by the decisions of the 1274 council; evidence reveals that Constantinopolitan liturgical practices were still in use in Novgorod until the annexation of that city-state by Moscow in the fifteenth century. All five kondakars employ the northern Russian recension of the Church Slavonic language. If any elements of Kondakarnoie Pienie survived, they would most likely be preserved in documents from this region.

(6) Among those elements taken from the Great Church Typikon are the practices of troparion singing for the Great Feasts, especially the cycle of troparia and stichoi for Christmas and Epiphany.

The Definition of the Genres Troparion, Hypakoe, and Katavasia, and their Liturgical Position According to the Typikon

As a technical term, the word “troparion” is used both generically and specifically. Generically, it may be applied to most poetic texts intended for singing and for liturgical use, thus to the entire contents of the Heirmologion and Sticherarion, but it is seldom applied to Biblical texts, and never to the Trisagion, to the Cherubic Hymns, to non-Biblical texts used as communions, to the stanzas of the kontakion, or to short refrains. Specifically, it is applied to the troparia sung before the dismissal at Vespers and with the “Θεος Κυριος”, to the “Great Troparia” of the Christmas and Epiphany vigils, to the troparia of the Christmas, Epiphany, and Good Friday hours, to the troparia on the gradual psalms (“οι αναβαθμοι”), and to the stanzas that follow the heirmoi of the canons.¹⁶

In short, a troparion is a non-scriptural hymn that employs a refrain.

In the cathedrals of Byzantium during the ninth and tenth centuries, the musical execution of the major hymnodic forms usually involved either the antiphonal exchange of two bodies of chanters or the responsorial alternation of a solo precentor with a chorus or congregation supplying stock refrains. Writing elsewhere, Strunk provides yet another definition:

In Byzantine liturgical usage, the word “antiphon” means a selection from the Psalter, followed by a doxology. Such a selection may consist of several psalms, not necessarily consecutive, it may consist of one psalm only, it may consist of single verses. The presence of a refrain is not essential, but when we find one it will be called “υποψαλμα”, “εφυμνιον”, “υπακοη”, “τροπαριον”—the name “antiphon” is never given to the refrain itself, as it is in the West.¹⁷

In addition to “hypakoe”, those hymnodic forms definable as troparia manifest themselves under many labels, among them “katavasia”, “theotokion”, “exapostilarion”, “photagogikon”, but in the case of the VG codex employed in the analyses below, simply “antiphon”. Wellesz, in his now classic A History of Byzantine Music and Hymnography,¹⁸ classifies these other hymn types as hymnodic forms of widely differing character and poetic value. These particular forms were inserted between the Odes of the Kanon in the Orthros or Matins Service. Concerning the liturgical position of these

¹⁶Oliver Strunk, “Tropus and Troparion,” Essays on Music in the Byzantine World, (New York: W. W. Norton & Co., 1977), p. 268n.

¹⁷*Idem.*, “The Antiphons of the Oktoechos,” Essays in Music in the Byzantine World, (New York: W. W. Norton & Co., 1977), p. 166.

¹⁸Second Edition (Oxford: The Clarendon Press, 1980), pp. 239-240.

hymns, Velimirovic elaborates:

Emulating the division of a kathisma into three staseis, the Kanon is never performed in its entirety without interruptions but is divided into three segments with interpolations after the third and sixth Odes. Thus for instance, after Ode 3 follows the singing of a different type of hymn--hypakoe and a short collect, whereas after Ode 6 the singing of one stanza of the now drastically reduced Kontakion takes place together with the readings from the synaxar and another collect. Furthermore, after Ode 8 and Ode 9 there is a requirement that the choirs leave their places on the sides of the nave and join in the middle of the church to sing together the "katabasia" hymn and upon the completion of the Kanon follows the singing of the "exapostilarion" hymn which, during Lent is replaced by another hymn called the "photagogikon".¹⁹

This description can be rendered in the following schema:

Figure IV

Ode I
Ode II
Ode III

Hypakoe

Ode IV
Ode V
Ode VI

Kontakion

Ode VII
Ode VIII

katabasia

Ode IX

Exapostilarion or Photagogikon

In the early church, "hypakoe" referred to the refrain for the antiphonal psalms; in later liturgical usage this genre was generated by the verse, the refrain to the whole ode, to a particular troparion and separated from its original function. But its original role in antiphonal hymnodic practice has been preserved in part up till the present. Mansvetov, citing an eleventh-century Greek Tropologion, where the use of the expression *στιχολογια της υπακοης*, which implies the verse or the division of the psalm to which

¹⁹ M. Velimirovic, "The Byzantine Heirmos and Heirmologion," Gattungen der Musik in Einzeldarstellungen; Gedenkschrift Leo Schrade, (Bern and Munich: Francke Verlag, 1973), p. 203.

the “hypakoe” is meant as a refrain.²⁰ Wellesz notes that the hypakoe was

originally the liturgical term for a Troparion which was chanted in the Morning Office as Ps. cxviii “Blessed are the Undefined”; it seems that it was sung by the whole congregation as a response to the chanting of the psalm by a single precentor.²¹

As the above schema shows, the hypakoe was the name later given to a troparion which was sung after the third Ode of the Kanon.

According to Wellesz, the katavasia is the liturgical term for the Heirmos repeated at the end of the Ode²² and rendered in a highly melismatic style. Like the Heirmoi of the Kanon, the katavasia texts number nine, most of which date from the eighth century, the time of St. Cosmas of Jerusalem. Apparently, during the Morning Office, St. Cosmas would leave his seat in the choir, move down to the middle of the church and sing a song he composed (e.g., on the Nativity of Christ: “Christ is Born, Glorify Him!”) The act symbolised Christ’s descent as the Word Incarnate.

This tradition of descent in later times was continued by the bishop who would come down from his seat to sing the first katavasia. Later the practice was undertaken by two groups of singers, the right- and left-handed choirs, who descended from their seats to the center of the church and sang together as an ensemble.

As evidenced by both Greek and Paleoslavonic musical manuscript sources, as well as by liturgical documents, one and the same hymn can be given different designations in its various sources. This multiplicity of labels and their interchangeability raises some important liturgical questions concerning their usage. For example, when a hymn is designated “katavasia”, does this imply that it is to be sung as a “hymn of descent”, with a divided choir assembling on the amvon²³ for its performance; and is its position between the Odes of the Kanon in the Morning Office different when the same hymn is labelled “hypakoe”; or is it simply repeated as such with one text and melody functioning as both a respond and as a hymn of descent? When the same hymn is titled “troparion”, does this

²⁰I. Mansvetov, “О Песенном Последовании,” p. 780.

²¹Loc. cit. p. 240.

²²Loc. cit., p. 240.

²³ “Amvon” or “Ambo”, the pulpit in early Christian churches. More specifically for our purposes, the center of the church.

mean that its last line is detachable and can function independently as a refrain interpolated between psalm verses; or does the concept of “Troparion as refrain-form” apply exclusively to the Great Troparia for Christmas and Epiphany? This variety of terminology could simply be an illustration and application of Strunk’s “generic” definition, “troparion” simply used as a general term encompassing all hymn-forms that function as antiphons in the broadest sense. This problem of designation is clearly demonstrated by the Second katavasia for Christmas (Chant No. 5 below), which is seen to carry all three labels. No uniformity or concurrence is found in either the liturgical or musical sources consulted for this study except that the hymns are performed by an ensemble of psaltes and not by a soloist.

In subsequent centuries, the elaborate performances of the troparia, katavasia and hypakoe underwent a process of simplification. In contemporary practice the latter are often omitted except in major feasts. Nevertheless, the cycles of Great Troparia for Christmas and Epiphany retained the original verse forms which were brought directly to Rus’ from Constantinople. In this early period, Velimirovic does not even rule out the possibility of a dramatic performance for these two feasts:

As far as indirect evidence is concerned, Wellesz pointed out some time ago that the succession of “stichera” for Christmas appears to have been arranged in such an order as to suggest the possibility of a dramatic performance. Wellesz did not argue that the hymns represented a play but rather inferred that a theatrical play could have developed from such an order.²⁴

Indeed, the sources themselves suggest some sort of action.

In an earlier Russian-language study, Uspensky quotes anecdotally from a twelfth/thirteenth-century list kept in the Moscow State Historical Museum (GIM) concerning the performance of the “Kolyadi” in the Kiev Monastery of the Caves at the time of the Venerable Theodosius (c. 1060).²⁵ Folio 211v of this source gives instructions for the singing of “Kolyadi” at table on festive occasions in the monastery. These were sung on the feasts of Christmas, Epiphany, and the Dormition (15 August, the monastery’s patronal feast).

²⁴M. Velimirovic, “Liturgical Drama in Byzantium and Russia,” *DOP* 16 (1962), pp. 351-2.

²⁵Ms. Sin. no. 339/380.

At the end of the meal, before the serving of the sweet dish, the Igumen gave a signal to the Domesticos. Next, having received from him a blessing, according to his choice, he invited the best singer from among the monks. Then he stood on the highest step of the rostrum of the Igumen's table and began to sing the chant melody of the troparion. At the same time the Domesticos went between the tables of the monks and selected a choir from them, which stood on the lower rostrum of the Igumen's table--half the singers on the right side and half on the left. And when the soloist who stood on the rostrum sang the kontakion, the choir echoed its refrain. Then the domesticos and the soloist bowed to the Igumen and went to the monastery treasurer, from whom they received a monetary recompense. Having received the "Blessing with Silver", the Domesticos stood in the middle of the choir and sang the first strophe of the kontakion, which the other singers repeated.²⁶

It seems that these "Kolyadi" were none other than the troparia for the feasts performed outside of the Divine Office.

Uspensky reports that such antiphonal practices were recorded in Byzantium by Emperor Constantine Porphyrogenitos in his "De cerimoniis aulae Byzantinae" (c. mid-tenth century), and in the Byzantine court the singing began with the blessing of the Patriarch. But in the Monastery of the Caves, the blessing was given by the Abbott.²⁷

In "De cerimoniis," we learn that:

The distinctive feature of the services in the Great Church was the predominance of singing and ritual dramatism. The singing was produced by organised choirs of singers, which were called "Hagiosofitai". This labour was shared by the cathedral clergy. The singing was chiefly antiphonal and performed in rotation by two sides....²⁸

An eyewitness account of this practice is provided by the Russian pilgrim to Constantinople, Anthony of Novgorod, from the end of the twelfth century:

When they sing Lauds at Hagia Sophia, they sing first in the narthex then the gates of Paradise are opened and they sing a third time before the altar. On Sundays and feast days the Patriarch assists at Lauds and at the Liturgy; at this time he blesses the singers from the gallery and not ceasing to sing, they proclaim the Polychronia; then they sing again as harmoniously and sweetly as the angels and they sing in this fashion until the Liturgy. After Lauds they put off their vestments and go to receive the blessing of the Patriarch; the preliminary lessons are read in the ambo; when these are over the Liturgy begins, and at the end of the service the chief priest recites the so-called prayer of the ambo within the sanctuary while the second priest recites it in the church beyond the ambo; when they have finished the prayer, both bless the people. Vespers are said in the same fashion, beginning at an early

²⁶Translated from N. D. Uspensky, "Византийское Пение в Киевской Руси," p. 644, by this writer.

²⁷*Ibid.*, pp. 644-645.

²⁸I. Mansvetov, Церковный Устав, p. 233.

hour.²⁹

This recollection is reminiscent of some of the dramatic ritualism from the account of the Kiev Monastery's festival.

²⁹O. Strunk, "The Office of Hagia Sophia," in Essays on Music in the Byzantine World, p. 112; I. Mansvetov, Церковный Устав, p. 233.

CHAPTER SIX

THE NOTATIONAL SYSTEMS AND CHANT CONSTRUCTION; THE BYZANTINE AND PALEOSLAVONIC MUSICAL NOTATIONAL SYSTEMS COMPARED

In his seminal study on the origin of the Latin neumes, "The Early History of Music Writing in the West,"¹ Treitler provides observations which also apply to the study of the Byzantine and Kondakarian notational systems. Treitler believes that the oral transmission of chant melodies was translated into writing after the ninth century and that written sources which originated during this period show vestiges of the continuing oral tradition. The concurrent written traditions seem to support rather than vie against the oral, with the written score serving as a blueprint for a musical performance.² From the study of prosody, Treitler further derives two classifications of neume function: the "symbolic" and the "iconic", and traces an evolution in the various Latin notational dialects from the former to the latter.

The trend toward more informative notations must have been motivated by the need to represent non-traditional matter, and also by the need to represent even traditional matter for singers who were not as well versed in the tradition.³

In the evolution of the western notations the iconic forms died out having been made redundant by the establishment of diastemy, which "succeeded, presumably, because it was a simpler principle that could at the same time absorb the function of the iconic principle."⁴

Herein perhaps lies the explanation of the disappearance of kondakarian notation in the later thirteenth century and the beginnings of the later Russian chant notations. Treitler translates "diastematic" to mean intervallic, and notes that the first scripts written diastematically were in fact iconic.⁵ In the case of kondakarian notation we see a unique amalgam of the symbolic and iconic since the lower row of signs obviously indicates

¹JAMS XXXV (1982), p. 237.

²Loc. cit., p. 237.

³Loc. cit., p. 261

⁴Loc. cit., p. 262.

⁵Loc. cit., p. 265.

intervallic and rhythmic functions, while the upper row of Great Hypostases retains the sometimes pictorial functions and visual cheironomic gestures of a symbolic type.

In another article, “‘Centonate’ Chant: Übles Flickwerk or E pluribus unus?,”⁶

Treitler provides a three-part description of the reformation of Gregorian chant:

(1) The repertoires of Gregorian chant are transmitted in melodic families that are consistent with respect to liturgical category, to modal designation, and to certain musical features, comprising principally melodic strategies or form and recurrent melodic material. The members of a melodic family are related through those features, and they are distinguished from one another in that they have different texts. That will clarify what is meant by “family” and what by “transmission.”

(2) In the transmission of melodic families, it is the more melismatic passages that are most stable from one melody to another. A certain number of recurrent melismatic passages, or formulas, provide one of the defining characteristics of melodic families of certain types.

(3) These are primarily the psalmodic chants of the Mass and Office that come down from a time before the practice of musical notation. Underlying every psalmodic chant is a stereotyped melodic procedure with very sharply defined points of departure (intonations and initial formulas) and arrival (medial and final cadences) that articulate the melody. It is at these points of articulation that the melodies show the most stereotyped formulas and that they show them most often.

Standard formulas tend to occur with decreasing frequency as the melody moves away from the opening and with increasing frequency as it moves toward the cadence. That is, a melodic family may have a standard opening formula that occurs with high frequency at openings. There may be a formula that immediately follows the opening formula, and the tendency is that it may occur in fewer melodies than the opening formula, but not in more melodies, and so on. For each such family, then, a certain number of formulas may be identified, and individual melodies of the family will show these in greater or lesser degree, separated by passages that are more variable. The principal genres thus characterised are certain groups of Office Antiphons and Responsories [corresponding to our Byzantine and kondakarian Hypakoai], certain groups of Introits and Graduals of the Mass, and all the Tracts. The phenomenon of stereotyped openings and cadences is not restricted to these categories, but of all the chants, the psalmodic ones proceed with the highest degree of regularity through phrases marked by cadences and reinitiations, and they show the phenomenon of formulaic stereotyping in the highest degree.⁷

In addition to his observations on the symbolic and iconic aspects of neumatic notation and its parallel in the Byzantine and Slavonic notational systems, all that Treitler has ascribed to the Gregorian repertory with regard to formulaic structure, stereotyped

⁶JAMS XXVIII (1975), pp. 1-23.

⁷Ibid., pp. 9-10.

melodic procedure, sharply defined points of arrival and departure, and recurrent melismatic passages as defining characteristics of melodic families, is also equally and directly applicable to the Byzantine and kondakarian repertory. These features will be provided ample illustration in Chapter Seven below. In preparation for undertaking the analyses, a digression into the nature of Byzantine and kondakarian musical notation is necessary.

The Byzantine and Paleoslavonic Musical Notational Systems Compared

As inferred at the beginning of this chapter, the Byzantine and Kondakarian notational systems do not fix pitch but indicate interval, direction and melodic shape. A relative starting pitch is provided by either a modal signature or an intonation formula preceding a chant; mode can change several times during the course of a chant. While the precise meanings of the Paleoslavonic notations remained elusive, the Byzantine systems attained full diastemy and precision by the end of the twelfth century; we can transcribe the notation in these sources with little difficulty. Known as Middle Byzantine notation, this system comprises a stock system of signs and hypostases that include pitch-repetition, step and leap ascent and descent, accentuation, and rhythm.

The following section introduces a complex and unfamiliar terminology. All Byzantine neumes bear colourful Greek epithets which in most cases describe the melodic function they represent. This Byzantine nomenclature has been applied with reservation to the signs in the Paleoslavonic kondakarian notational system, although in subsequent centuries, those signs absorbed into the Znamenny chant system were given equally descriptive Slavic labels that also depicted their melodic function. Where possible, for a given neume, an attempt has been made to provide the etymological origins, definitions for these terms, and their musical applications in the citations. Readers are requested to refer to the neume illustrations on pages 63 and 64, and in the tables at the end of the chapter.

Byzantine musical notation, its various types, its stages of development and the problems of its decipherment have been thoroughly documented in numerous studies over the past century. The following discussion builds on the latest paleographical research posing new solutions for some long-standing problems.

The table of Chartres hypostases and their corresponding Koukouzelean Didactic Song representations, shown at the end of the chapter, scarcely exhausts the list of possible melodic figures absorbed into or developed by the kondakarian system. The identification and nomenclature of Paleobyzantine, and in turn, kondakarian musical notation, is indeed beset with many difficulties. Velimirovic (see Chapter One above) noted that an examination of the very shapes of the neumes themselves shows that musical notation continued to develop in Byzantium from the eleventh to the fourteenth centuries. A

comparison of the tenth-century Chartres Lavra-gamma 67 (hereafter Ly67) neume-catalogue with later charts provides ample evidence.⁸ In their oldest forms many of the neumes bear striking resemblance to one another, e.g., the Tromikon,⁹ Anatrichisma, Parakalesma, Parakletike,¹⁰ Rapisma,¹¹ Choreuma,¹² etc. Others have no representation in the oldest lists, e.g., Piasma,¹³ while some are obviously later evolutions from a prototype, most evident in the so-called “Theta” group—those based on the stylised Greek Theta (Θ) letter. Then there are those that do not appear at all in the later system, e.g., Gronthisma.¹⁴ Evidence for this latter point can be found in the Ly67 chant which lists the Theta sign in its primal form, while later tables provide its subsidiary forms: the Thematismos Eso and Exo, Thema Haploun, and Thes kai Apophes,¹⁵ which share similar graphic designs and melodic functions.

The mere evolution of the graphic shapes of signs also suggests an evolution of function. Extreme caution must therefore be exercised in the identification of the melodic formulae stenographically depicted by the old hypostases. Such caution, for example, is

⁸Folio 159r of Athos Lavra-gamma 67, a tenth-century Triodion, has been reproduced from O. Strunk, Specimina Notationum Antiquiorum, pars principalis, (MMB VII, Copenhagen: Munksgaard, 1965), plate 12, and appears as Appendix I.

⁹All definitions for the notational terminology have been drawn from Conomos’ study Byzantine Trisagia and Cherubika of the Fourteenth and Fifteenth Centuries, (Thessalonika, 1974), pp. 334-367, or from Gertzman, Византийское Музыкальное Искусство, (Leningrad: Музыка, 1988), pp. 212-222 and pp. 241-245. Tromikon (Conomos, p. 354) derives from the Greek word “Τρόμος”=I tremble, and implies the vocal ornamentation of an agitation or trembling of the voice. The Anatrichisma shares a similar function (Gertzman, p. 215).

¹⁰Parakletike and Parakalesma (Conomos, pp. 351-363) share the same root, “Παρακαλῶ”= to supplicate or entreat, implying melodic passages of a prayerful nature, without intensity but with joy (p. 352).

¹¹From “ῥαπίζειν”= to strike or hit, implying perhaps a percussive quality to the voice. Its later manifestation was the Kolaphismos, which had a similar function (Gertzman, p. 219).

¹²From “χορεύω”=I dance, suggesting a circular melodic motion (Gertzman, p. 219).

¹³From “(συμ)πιέζω”=I squeeze or compress, a sign applicable to vocal quality (Conomos, p. 350; Gertzman, p. 215).

¹⁴The Gronthisma is also based on the Theta, and appears in two forms in the Ly 67 list (see appendix). As in the case of other Chartres signs, the first form of this hypostasis appears in the K8 codex. According to Gertzman (p. 221), who cites Floros, the melodic motion implied by this hypostasis involves the step of a third. For a related hypostasis, see Table VIII of the comparative chart, Chants I (K8), 2b, and 4.

¹⁵To these three signs can be added the Thema Haploun.

shown by Levy in his early studies, concerning the medial “cadential idiom”, the combination of Ouranisma-plus-Thematismos Eso,¹⁶ among the earliest of the kondakarian formulae with Chartres counterparts tentatively identified by him.¹⁷

The position of kondakarian musical notation and that of K8 in the course of chronological development of Byzantine notation is called into question. Many of the “positive” identifications of the kondakarian hypostases have been made on the basis of their similarities to the later developmental stages of the Byzantine neumes and not on the Chartres stage (e.g., the Tromikon). Others, because of their unique, stylised and often highly ornamental designs (while having similar appearances to some Chartres signs, e.g., the Katabatromikon¹⁸ and kondakarian Ouranisma), have either different melodic representations in counterpart transcriptions or are unidentifiable.

Identification problems encountered in the K8 Asmatikon are made even more complex by the late date of that source’s compilation, since it was written long after the heyday of the Asmatikon and the Chartres neume-tables. As discussed in Chapter Four on the Greek sources, this manuscript dates from the fourteenth century, its small signs are Middle Byzantine neumes, and except for some peculiarities, they can be transcribed with little difficulty according to the methods outlined by Tillyard, Wellesz, Høeg and the Monumenta Musicae Byzantinae.¹⁹ The great hypostases, however, bear direct comparison with the oldest forms of the Chartres signs (e.g., the Synagma)²⁰ like those found in the Ly67 list, as well as those manuscripts preserving this type of notation. To cite but a single example, the K8 sign identified as the Ouranisma (see formula No. 6 in the

¹⁶Ouranisma from “οὐρανία”=heavenly, indicates the ascent of the voice (Gertzman, pp. 216-217).

¹⁷In a footnote (no. 9) to his Study, “An Early Chant for Romanus’ Contacarium Trium Puerorum,” (Classica et Mediaevalia XXII (1961), pp. 172-175), concerning the above-mentioned figure, Levy says:

The interpretation of Slavic neumes is in its infancy and the parallel I suggest here is quite tentative; at best this may be a notational counterpart *but not a melodic equivalent*. (p. 175, emphasis added.)

¹⁸ See Tromikon above.

¹⁹H. J. W. Tillyard, Handbook of the Middle Byzantine Musical Notation MMB Subsidia Vol. I, (Copenhagen: Munksgaard, 1935).

²⁰Synagma from “συνάγω”= I assemble, suggests the assembling of a group of four to six notes (Conomos, p. 346).

appended table), in its function and position is identical with that found in the Chartres manuscripts Lavra-gamma 74 (f. 11v) and Sinai 1219 (f. 49r).²¹ Many others have a more or less direct visual similarity to the kondakarian neumes, especially those found in the BK codex.²²

To what extent the melodic functions represented by these signs have changed, the answer is unknown; we have only those later pedagogical tools such as the Didactic Songs composed in the fourteenth century by Glykys, Koukouzeles and others, which list these signs and their functions as known in the fourteenth century.²³ If, however, as in the judgment of Levy and Floros, we can trust the conservative and consistent transmission of those identifiable melodic formulae found in the South Italian Asmatika and their Paleoslavonic parallels, then our basis for making more positive identifications of those melodic formulae transmitted orally and recorded by the older Slavic sources is on more solid ground.

The chart following this discussion is a comparative table showing in the left column the Chartres representation of the Paleobyzantine Great Hypostases which have been drawn principally from the Ly67 neume list. The other main source is the catalogue found in the St. Blasien manuscript published by Gerbert in his 1774 monograph De Cantu et Musica Sacra.²⁴ In his 1988 Russian-language study of Byzantine music, Gertzman²⁵ provides a more comprehensive list of Paleobyzantine neumes and their descriptions which could give additional information for the task at hand. Those hypostases not shown in the table can be found in a second list on page 64. Other later Chartres catalogues reproduced

²¹Levy, *op. cit.*, p. 174.

²²See Chant 2b below, line 2, and the sign tentatively identified after Floros as the Stavros apo Dexias.

²³To illustrate that sign meanings have changed, the Ison (pitch-repetition) and Bareia, two of the most basic signs which survive from the oldest strata of Byzantine notation can be cited as examples. In its oldest manifestation, the Ison was identical to the Oligon, a sign indicating step ascent. It did not take on its current form or function as a sign for pitch-repetition until the advent of the Middle Byzantine system at the end of the twelfth century.

The original function of the Bareia was for melodic descent, the complement of the Oxeia, the sign for accented pitch-ascent. In its Middle Byzantine guise the Bareia lost this function, and served only as an accent sign.

²⁴Graz, Austria, reprint 1970.

²⁵See note 9 above.

by Toncheva, Kujumdzieva, as well as by Wellesz and Floros, have also been either consulted or included as Appendices II to IV.²⁶

For the transmission of the Koukouzelean Didactic Song in the chart's right-hand column, selections from its oldest known versions, as found in the fourteenth-century codices A2458 and A2444 (reproduced as Appendix VI), have been used.²⁷ Floros' choice of appropriate signs have also been edited; most of those without Chartres and/or kondakarian representation have been omitted. At the same time the list includes some that Floros does not mention.²⁸ The present number stands at thirty-three melodic formulae which are as follows:

- (1) Kratemokatabasma/Psephiston (Ly67/A2458)²⁹
- (2) Tromikon/Katabatromikon (Ly67/St. Blasien/A2444)
- (3) (Ek)Strepton (St. Blasien/A2444)³⁰
- (4) Thes kai Apotes (St. Blasien/A2444)
- (5) Thematismos Eso (St. Blasien/A2444)
- (6) Ouranisma (Ly67/CHR/CBG300/St. Blasien/A2458)
- (7) Seisma (Ly67/St. Blasien/A2444)³¹

²⁶Floros, *op. cit.*, p. 47. These include the Codex Chrysander (CHR), Codex Barbarinus graecus 300 (CBG300), and the Messina Papadike (MP). Also Elena Toncheva, "Преписи на Хирономическото Певческо Упражнение на Иоан Кукузел," in Проблеми на Старата Българска Музика, (Sofia: Издателство Наука и Изкуство, 1975), pp. 53-58 for Codex A899; and Svetlana Kujumdzieva, "Über die Zeichen während der spät- und post byzantinischen Periode," in Musikkulturgeschichte: Festschrift für Constantin Floros zum 60 Geburtstag, (Herausgegeben von Peter Petersen, Sonderdruck, Breitkopf & Härtel, Weisbaden, 1990), pp. 449-460. I would like to thank Professor Kujumdzieva for the offprint of her article.

²⁷In a Masters Thesis presented to the Department of Music of the University of Virginia in 1986, I also included a transcription of the Didactic Song from the fifteenth-century codex A899.

Appendix V is a reproduction of the fifteenth/sixteenth-century St. Blasien redaction of the Didactic Song as found in Gerbert De Cantu et Musica Sacra, Tables XII-XVII.

²⁸This table does not include the kondakarian hypostases.

²⁹According to Conomos (p.348), Psephiston derives etymologically from the word "to count" or "enumerate"; "it is placed where the sounds are to be separated and not said together, but as if counted out."

³⁰The (Ek)Strepton, from "στρέφω"= I turn about (Conomos, p. 354), depicts a turning in melodic motion and is usually found in close proximity with the Tromikon.

³¹The Seisma, like its Greek stem "σειώ"= move or shake, implies similar musical motion.

- (8) Anatrichisma (Ly67/A2458)
- (9) Synagma (Ly67/St. Blasien/A2458)
- (10) Kylisma (St. Blasien/A2458)³²
- (11) Krousma (no Chartres representation/A2458)³³
- (12) Anavasma/Katavasma (no Chartres representation/A2458)³⁴
- (13) Parakalesma (Ly67/St. Blasien/A2458)
- (14) Aporrhoe/Hyporrhoe (no Chartres representation/A2458/A2444)
- (15) Antikenoma (St. Blasien/A2444)³⁵
- (16) Rapisma/Kolaphismos (Ly67/A2458)
- (17) Parakletike (Ly67/St. Blasien/A2444)
- (18) Choreuma (Ly67/St. Blasien/CHR/CBG300/A2444)
- (19) Klasma (Ly67/A2458)³⁶
- (20) Chairetismos (no Chartres representation/A2444)³⁷
- (21) Bareia (Ly67/St. Blasien/A2458)
- (22) Piasma (Ly67/St. Blasien/A2458)
- (23) Echadin (Ly67/A2458)³⁸
- (24) Thema Haploun (Ly67/St. Blasien/A2458)

³²Kylisma from “Κυλίω”= I roll or revolve, implies melodic motion of this sort (Gertzman, p. 243).

³³Krousma, from “Κροῦσις”= striking, sounding, implies melodic accent.

³⁴The exact meaning for these terms was not found.

³⁵Conomos (p. 334) claims that the term Antikenoma derives from two Greek words “ἀντί” (instead of or opposite to) and “Κένωμα” (empty space), “thus its use may be to avoid any lingering on the notes to which the hypostasis is attached.”




³⁶Klasma from “Κλῶ”= I cut, another sign for vocal quality, implying that the voice should be “cut” with roughness (Conomos, p. 342).

³⁷Chairetismos seems to derive from the Greek word “Χαίρετίς”= I hail or salute.

³⁸Echadin often interchanges with the word “ἦχος” or mode, and its function is often found “spelt out” in intonation formulae (Gertzman, p. 219)

- (25) Apothema/Epegerma (Ly67/St. Blasien/A2458)³⁹
- (26) Stavros/Stavros apo Dexias/Meta Stavrou (Ly67/St. Blasien/CHR/A2444)⁴⁰
- (27) NaNa (Ly67/A2458)⁴¹
- (28) Phthora (Ly67/A2444)
- (29) Enarxis (St. Blasien/CHR/MP/A2444)⁴²
- (30) Tessara (Ly67/A2444)
- (31) Tria (Ly67/A2444)⁴³
- (32) Strangisma (Ly67/A2458)⁴⁴
- (33) Gronthisma (Ly67/A2444)

Those signs not represented in the Didactic Song but found in later neume tables (and having ample kondakarian representation), or not mentioned in the list above because of identification problems, include:

- (1) Tinagma:⁴⁵ 
- (2) Stavros apo Dexias:⁴⁶ 
- (3) Parechon:⁴⁷ 

³⁹Epegerma, from “ἐπεγείρω”= I arise, may imply some melodic ascent. According to Conomos (p. 345), it usually accompanies a medial cadence.

⁴⁰The Stavros or cross, is found only in the sixteenth-century Codex Chrysander transmission of the Didactic Song. The Meta Stavrou, shown by Gertzman (*op. cit.*, p. 216), immediately follows the Synagma in the Ly67 catalogue, and appears to be a ligature of that sign with the Stavros apo Dexias (literally “a cross from the right”)

⁴¹Found only in the A2458 codex.

⁴²This term means beginning, opening or introduction.


⁴³Formulae nos. 30, Tessara (literally “four”) and 31, Tria (literally “three”) were omitted from Floros’ initial list.


⁴⁴Strangisma, from “στυγγίζειν”= I squeeze

⁴⁵Tinagma etymologically derives from the word to shake, and suggests a shaking melodic figuration.

⁴⁶See note no. 19 above.


⁴⁷From “παρήχημα” for a succession of sounds or an alliteration.

(4) Revma:⁴⁸ 

(5) Pelaston:⁴⁹ 


(6) Kondevma:⁵⁰ 


To this list, should be added yet one more fundamental sign, the

Lygisma:⁵¹ 

It is important to note that many of the Chartres signs bear strong resemblance to one another, as do the kondakarian hypostases, while their functions in the Didactic Song also seem to overlap in melodic shape, direction and interval content. Moreover, many of the Paleobyzantine Great Hypostases recur in Middle Byzantine notation in new guises.

These include:


(1) Bareia: 

(2) Seisma: 

(3) Psephiston: 

(4) Parakalesma: 

(5) Parakletike: 

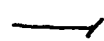
(6) Kylisma: 

(7) Antikenoma: 

(8) Antikenokylisma: 

(9) Tromikon: 

(10) Strepton: 

(11) Omalon:⁵² 

(12) Thematismos Eso: 

(13) Thematismos Exo: 

(14) Thema Haploun: 

(15) Synagma: 

⁴⁸From "ρεῦμα"= flow, torrent, or stream. Again this depicts a specific type of melodic motion (Gertzman, p. 214).

⁴⁹The exact origins of this term are unknown.

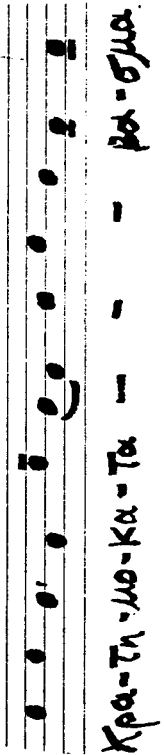
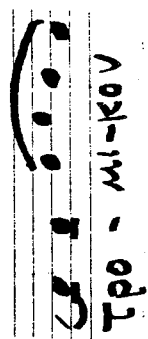
⁵⁰Kondevma derives from the word for shortening or abbreviation (Gertzman, p. 218).

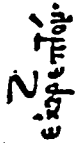


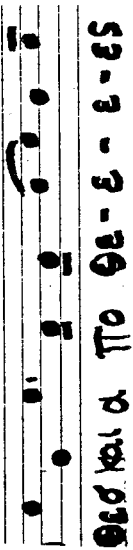
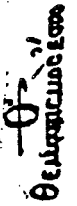
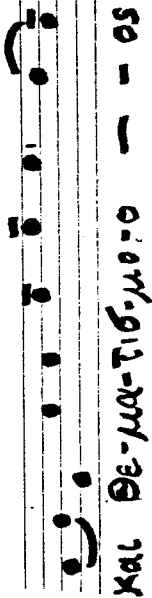
⁵¹Included by Floros, the Lygisma (from "λυγίζω"= I turn or bend) resembles the Antikenoma in function, with which it freely interchanges. It suggests a bending of the melody (Conomos, p. 338).

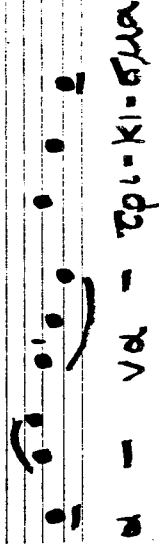
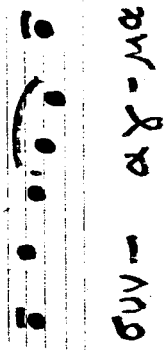
⁵²From the word meaning even, level, smooth, etc.

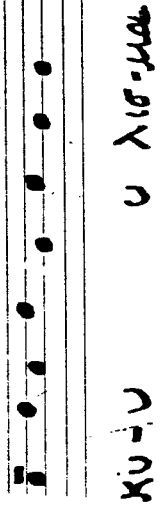
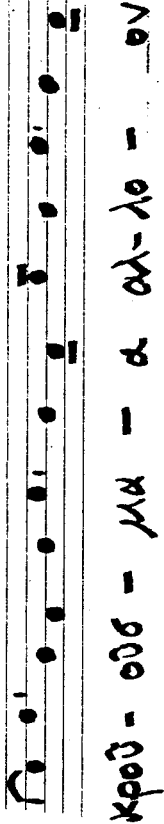
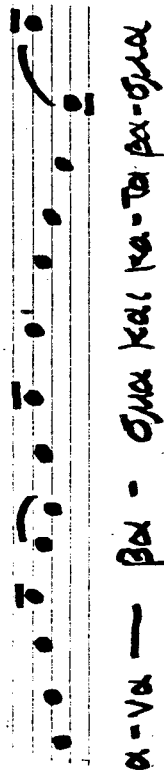
Most of these have drastically altered shapes and it is only by means of later surviving neume charts, the Koukouzelean Didactic Song, and the testimonies of theorists that they can be shown to be survivors from the older system. Even with such evidence it is difficult to ascertain stability of transmission of a given melodic formula; if shapes can change so can function. The relationship, therefore, of these signs to the kondakarian system remains tenuous at best.

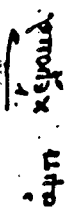

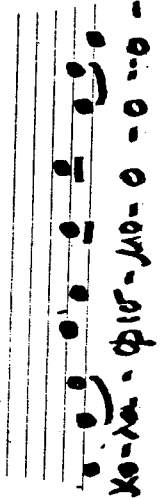
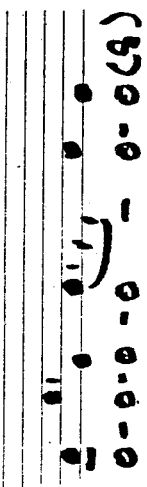
To answer the question posed concerning the chronological relationship of the kondakarian notational system to that of the Chartres, we admit that many of the kondakarian hypostases have been identified by means of the later neume tables and by the graphic designs of those signs in their later guises. It seems that the kondakarian system belongs midway in the course of notational development between the Chartres and Middle Byzantine systems.

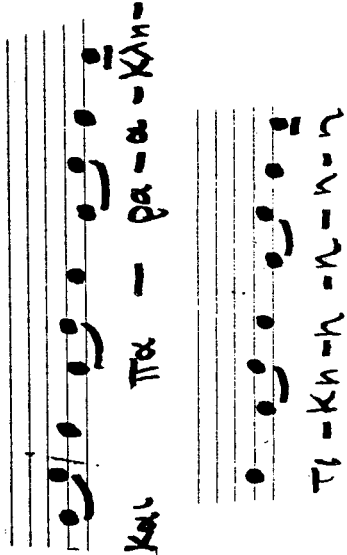
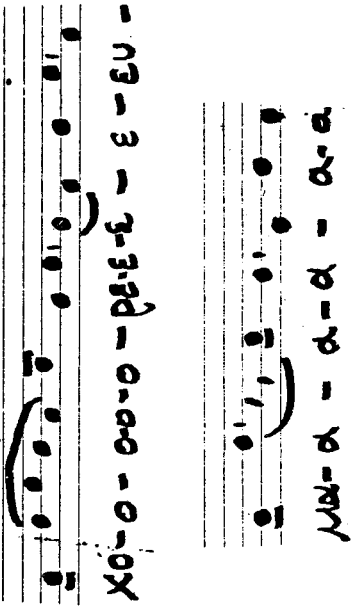
<p>CHARTRES HYPOSTASIS</p>	<p>DIDACTIC SONG REPRESENTATION</p>
<p>1) <i>Αιφισμός</i> L67 PSEPHILSTON</p>	 <p>Χρα-τη-μο-κα-τα - - - πα-σ-μα A.2458</p>
<p>2) <i>τρομικόμια</i> L67 TROMIKON</p>	 <p>τρο - μι-κον A.2444</p>
<p><i>κατάβια</i> <i>τροβόμια</i> L67 KATABATROMIKON</p>	<p><i>St. Blasien TROMIKON</i></p>

<p><u>CHARTRES HYPOSTASIS</u></p>	<p><u>DIDACTIC SONG REPRESENTATION</u></p>
<p>3)</p> <p>  St. Blasien EKSTREPTON </p>	<p>  στρε - πτον A. 2444 </p>
<p>4)</p> <p>  St. Blasien THES KAI APOTHE </p>	<p>  θεσ και απο θε-ε-ε-ε-ε-ε A2444 </p>
<p>5)</p> <p>  St. Blasien THEMATISMOS ESO </p>	<p>  και θε-μα-τισ-μο-ο - - ος A2444 </p>

<p><u>CHARTRES HYPOSTASIS</u></p> <p>8) <i>ἁγία ἁγία ἁγία</i></p> <p>L57 ANATRICHISMA</p>	<p><u>DIDACTIC SONG REPRESENTATION</u></p>  <p>A2458</p>
<p>9) <i>ἁγία ἁγία</i></p> <p>L67 SYNAGMA</p>	 <p>A2458</p>
<p><i>ἁγία</i></p> <p>CT. BLASIEN SYNAGMA</p>	

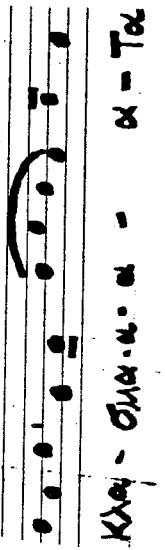
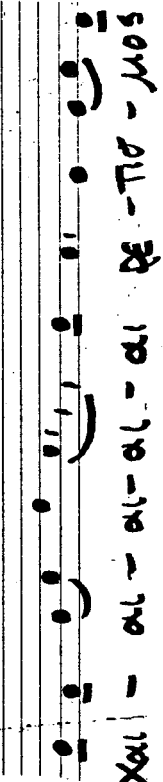
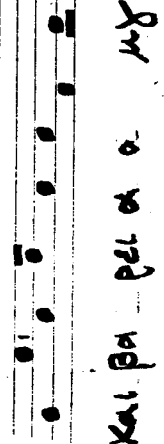
<p><u>CHARTRES HYPOSTASIS</u></p> <p>10)</p> <p>فستة خولاسما S.T. BLASIEN KYLISMA</p>	<p><u>DIDACTIC SONG REPRESENTATION</u></p>  <p>A2458</p>
<p>11)</p> <p>NO CHARTRES REPRESENTATION</p>	 <p>A2458</p>
<p>12)</p> <p>NO CHARTRES REPRESENTATION</p>	 <p>A2458</p>

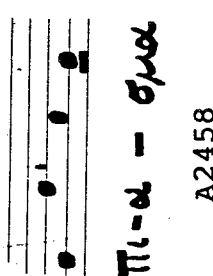
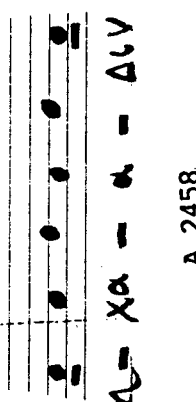
<p>15)</p> <p><u>CHARTRES HYPOSTASIS</u></p> <p>  </p> <p>ST. BLASIE ANTIKENOMA</p>	<p><u>DIDACTIC SONG REPRESENTATION</u></p> <p>  </p> <p>AV-TI-KE - VU - W-W - MU</p> <p>A2444</p>
<p>16)</p> <p><u>ANTIKENOMA</u></p> <p>L67 RAPISMA</p>	<p>  </p> <p>  </p> <p>A2458</p>

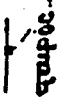
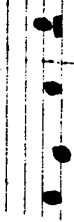
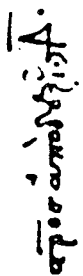
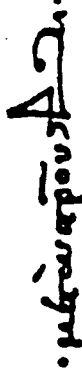


<p>CHARTRES HYPOSTASIS</p> <p>17) <i>παρθενητικη</i></p> <p>L67 PARAKLETIKE</p>	<p>DIDACTIC SONG REPRESENTATION</p>  <p>A2444</p>
<p>18) <i>χορευτικη</i></p> <p>L67 CHOREUMA</p> <p>ST. BLASIEN CHOREUMA</p>	 <p>A2458</p>


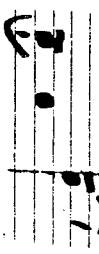




Codex Chrysander

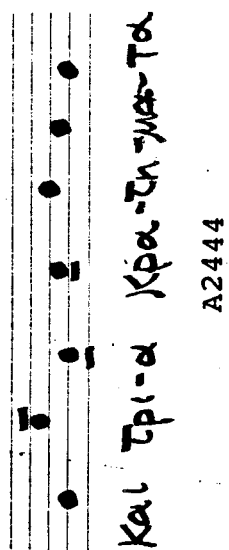
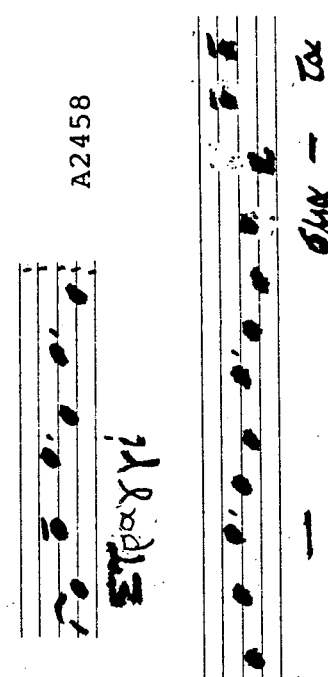
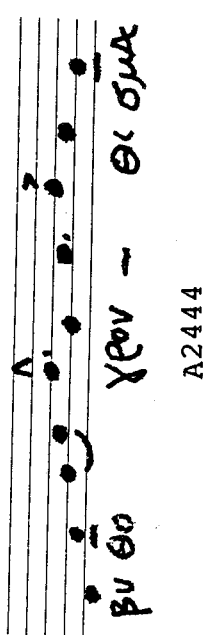
Codex Barberinus graecus 300

<p><u>CHARTRES HYPOSTASIS</u></p> <p>19) <i>υποστασις</i> L67 KLASMA</p>	<p><u>DIDACTIC SONG REPRESENTATION</u></p>  <p>A2458</p>
<p>20) NO CHARTRES REPRESENTATION</p>	 <p>A2444</p>
<p>21) <i>υπερβασις</i> L67 BAREIA</p>	 <p>A2458</p>

<p>22)</p> <p><i>inla'epaw,gy.</i></p> <p>L67 PIASMA</p> <p><i>moen</i></p> <p>ST. BLASIEN PIASMA</p>	<p><u>DIDACTIC SONG REPRESENTATION</u></p>  <p>Πι-α - σμα</p> <p>A2458</p>
<p>23)</p> <p><i>ixdgyw.kw.</i></p> <p>L67 ECHADIN</p>	 <p>η-χα - α - Διγ</p> <p>A.2458</p>

<p>CHARTRES HYPOSTASIS</p> <p>26)</p> <p> ST. BLASIEN STAVROS</p>	<p>DIDACTIC SONG REPRESENTATION</p> <p> σταυ - ρος CODEX CHR</p>
<p> L67 STAVROS APO DEXIAS</p>	
<p> L67 META STAVROU</p>	
<p>27)</p> <p> L67 NaNa</p>	<p> A2458</p>

CHARTRES HYPOSTASIS	DIDACTIC SONG REPRESENTATION
28)  L67 PHTHORA	 φθo - πα A2444
29)  ST. BLASIEN ENARXIS Codex Barberinus graecus 300 Codex Chrysander Papadike von Messina	 εν - αρ-ξις A2444
30)  L67 TESSARA	 τεσ-σα-ρα A2444

<p>31)</p> <p><u>CHARTRES HYPOSTASIS</u></p> <p><i>ἐπίαιλ.</i></p> <p>L67 TRIA</p>	<p><u>DIDACTIC SONG REPRESENTATION</u></p>  <p>Καὶ τρι-α Κρα-τὴ-μα-το</p> <p>A2444</p>
<p>32)</p> <p><i>στραγίσματα, μι.</i></p> <p>L67 STRANGISMATA</p>	<p>A2458</p>  <p>στραγι</p> <p>στρα - τα</p>
<p>33)</p> <p><i>γωνθίσματα, θ. #:</i></p> <p>L67 GRONTHISMATA</p>	<p>A2444</p>  <p>βυ θο γρον - θι στα</p> <p>A2444</p>

CHAPTER SEVEN

THE METHOD OF COUNTERPART TRANSCRIPTION; TRANSCRIPTION AND ANALYSES: THE COMPARABLE CHANTS

The term "counterpart transcription" of kondakarian musical notation was coined and its method was pioneered and first presented more than twenty-five years ago by Levy in a series of seminal articles. A similar and even more exhaustive technique was developed independently somewhat later by Floros.¹ To recount in detail Floros' elaborate method would exceed the scope of this study. Briefly, however, he followed four basic steps:

(1) identification of the kondakarian signs by comparison with the Chartres signs as found in the oldest neume catalogues, such as *Ly67*, as well as the Russian *Azbuki*--lists of *Znamenny* neumes--of the fifteenth through seventeenth centuries;

(2) transcription and analysis of those Byzantine hymns from the *Asmatikon* for which there exists a Paleoslavonic counterpart;

(3) intabulation of the Paleoslavonic settings with their Byzantine asmatic analogues;

(4) the identification of the transcribed melodic formulae by means of the *Koukouzelean Didactic Song*, whose oldest redactions date from the fourteenth century.²

Floros provides copious illustrations of the identifications made by means of his system. Yet at the same time, caution is advised in the acceptance of any identification as absolute. Firstly, for our purposes, it must be constantly borne in mind that the

¹K. Levy, "The Slavic Kontakia and their Byzantine Originals," *Twenty-Fifth Anniversary Festschrift (1937-62)*, Department of Music, Queens College, (Flushing, New York, 1964), pp. 79-87; "The Byzantine Communion Cycle and its Slavic Counterpart," *Actes du Congrès Internationale d'Études byzantines, II, Ochride, 1961*, (Belgrade, 1963), pp. 571-4; "The Earliest Slavic Melismatic Chants," in *Fundamental Problems of Early Slavic Poetry*, (MMB, Subsidia VI, ed. C. Hannick, Copenhagen: Munksgaard, 1978), pp. 197-210; C. Floros, "Die Entzifferung der Kondakarien-Notation," *Musik des Ostens* III (1965), pp. 7-70; IV (1967), pp. 12-44; *Universale Neumenkunde*, Vols. I and II (Kassel, 1970).

²The remarkable stability of the *Koukouzelean Didactic Song* is demonstrated in the above chart and in Appendices V and VI. Appendix V is a transcription of the song from the fourteenth-century codex A2444, the other is a reproduction of the Song from the St. Blasien codex of the fifteenth-sixteenth century, and reprinted by Gerbert as tables XII-XVII of his 1774 monograph *De Cantu et Musica Sacra*. Minor variants notwithstanding, the transmissions of the song in these disparate sources are identical.

employment of melodic formulae--kondakarian or asmatic--and their interpretation must make sense within the context of the mode and the composition of the hymn as a whole. Figures, and their rendering in musical notation, serve a defining role to create musically the syntax of the text.

Secondly, one must also be cautious when using Chartres nomenclature for the identification of both kondakarian, and to a lesser extent, the K8 large signs. Although it has been shown that some of the terminology can be applied to both, there are as many instances in which it cannot; kondakarian notation and the K8 signs are chronologically and geographically quite distant from the Chartres system and a notational correspondence does not necessarily constitute an absolute identification.

Thirdly, those early musicians responsible for engineering the kondakarian notational system and adapting it to the Slavonic texts obviously had a working knowledge of the extant Paleobyzantine systems and freely borrowed signs from them, as well as the centonate procedure of musical composition. But not all was borrowed. Other signs were newly created to fit the translations. The best illustration is the unique sign which is idiomatic to the kondakarian system: that corresponding to the Strangisma, but whose manifestation--usually a Stavros followed by five short lines (Floros' "Fünfergruppe")--has no foundation in either the Chartres or Coislin Paleobyzantine systems. Its identification and function can only be determined through extensive comparative analysis where the transcription of the figure consistently agrees with the Didactic Song transmission of that melodic formula. Further support of the identification comes from the K8 Asmatikon, whose Strangisma in this case is identical to that found in the Ly67 neume chart.³ It must be repeatedly emphasised, however, that kondakarian notation is, above all, a system of codified cheironomic gestures, and that this sign has its origins in specific musical practice.

Other factors must also be taken into account. The deployment of the small interval and rhythmic signs with the great hypostases serves multifarious roles; the text (word or name choice) and choice of mode, and of melodic formulae within a calendaric cycle are all contributing factors. This mnemonic nature and relationship between text and neumes

³See formula no. 32 above.

adds further support to the oral transmission theory.

Although Floros' method is the most thorough to date, it does not give us the final word on the deciphering of kondakarian notation. He does not take into account the considerable disparity of ages of the sources employed, maintaining that the melodies and notation found in all sources from the eleventh through fifteenth centuries resisted any type of evolutionary development. Furthermore, all figures identified by Floros have been observed in isolation rather than presented in the context of the hymns in which they are found.⁴

The four basis steps of counterpart analysis outlined above were followed for the preparation of the examples presented below.

⁴Perhaps the first to show the structural roles of the kondakarian notational system in chant construction was Levy in his article "Die Slavische Kondakarien-Notation," in Anfänge der Slavische Musik (Symposia I, Bratislava, 1964), pp. 77-92. Levy provides an interesting structural analysis of the bilingual Hypakoe for the Feast of the Elevation of the Cross (14 September) as found in the BK (f. 85r).

Transcription and Analyses: The Comparable Hymns

In the first part of his monumental article on the transcription of kondakarian notation,⁵ Floros determined the following five categories of melismatic chants common to both Asmatikon and kondakar that are suitable for comparative analysis:

- (1) the two Oktoechal cycles of Hypakoai;
- (2) the two Oktoechal cycles of Koinonika;
- (3) the Great Troparia for the Vigils of Christmas and Epiphany;
- (4) some miscellaneous hymns of the Ordinary;
- (5) three isolated exemplars from the asmatic kontakion repertory:
 - (i) the Kontakion/Hypakoe for the Sunday of Orthodoxy;⁶
 - (ii) the Kontakion/Hypakoe-refrain for Palm Sunday;
 - (iii) the Kontakion for the Dedication of a Church.⁷

To this list can be added as the sixth category the katavasiai and hypakoai for all the Great Feasts of the Fixed Liturgical Year, for which there is full kondakarian and asmatic representation. It is especially noteworthy that the cycles of hypakoai and koinonika exist in the two melodic styles, solo and choral, as can be found in such mixed-type Asmatika as the codices VG, Γγ5, and M129, which contain both repertories.⁸

It is from this sixth category that the body of chants chosen for analysis in this study have been drawn, in particular those chants that exist as veritable “cycles” within the liturgical calendar. All are in plagal modes, employing predominantly one modal area-- Mode VI (Mode II Plagal in the Byzantine system). The cyclic correspondence opens the door to greater levels of comparative analysis, that of the calendaric or inter-festal. All are

⁵C. Floros, “Die Entzifferung der Kondakarien-Notation,” *Musik des Ostens* III (1965), pp. 7-70.

⁶The first Sunday of the Great Lenten Fast.

⁷C. Floros, *op. cit.*, p. 26.

⁸Levy, in his article, “A Hymn for Thursday in Holy Week” (*JAMS* XVI (1963), p. 150),

remarks:

The repertories of the Asmatikon and the Psaltikon are generally independent, but in a few cases they complement one another, as the Asmatikon supplies the choral refrains for some of the solo verses in the Psaltikon. And in one case they overlap, as full cycles of the Responds (Hypakoai) have come down in the characteristic styles of both collections. The reasons for the double tradition are not clear, although it seems likely that the choral versions were intended for processional use, while the ones for the soloist were reserved for stationary functions within the church.

selected from the Pre-Christmas, Christmas, and Epiphany church festivals. The ten chants are:

- (1) The Hypakoe/Katavasia for the Feast of the Archangel Michael and All Angels, a contrafactum chant modelled on,
- (3) The First Troparion for Christmas;
- (2) Two Hypakoai for the Forefeast of Christmas:
 - (a) The Sunday of the Forefathers;
 - (b) The Three Children in the Fiery Furnace.
- (4) The First katavasia for Christmas;
- (5) The Second katavasia for Christmas;
- (6) The katavasia for Epiphany;
- (7) The Second Troparion for Christmas and Stichoi;
- (8) The First Troparion for Epiphany and Stichoi;
- (9) The Second Troparion for Epiphany and Stichoi.

As recounted in the discussion on the notation in Chapter Six, the use of Paleobyzantine labels for the kondakarian hypostases remains a problem. For want of an alternative nomenclature, labels appropriated from the Chartres system have been applied with certain reservations. The method of transcription used for the Byzantine material also deviates from that pioneered by the Monumenta Musicae Byzantinae.⁹ Instead the method has been simplified to a system of “shorts” and “longs” rendered in note-heads without stems; the longer note values are indicated by tenuto marks (-) and fermata signs. The aim is to show as clearly as possible the melodic shape of each formula absorbed into the kondakarian system from the Byzantine. The chants are discussed in the order in which they are found in the kondakars and not according to the typikon, since typikonal order varies among the sources. Readers are referred to the end of this study where the chant analyses are presented in their entirety, as well as to the neume charts in the previous chapter and in Appendices II through IV. All transcriptions are written in the treble clef.

⁹See H. J. W. Tillyard, A Handbook of Byzantine Musical Notation, MMB Subsidia Vol. 1 (1935).

**1 & 3: The Hypakoe/Katavasia for the High Feast of the
Archangel Michael; The First Troparion for
Christmas¹⁰**

“Λαθων Ετεχθης”/“Тѧ Родила”--“Дюди Бѣрою”

These two chants are discussed together (see p. 226 below for the analysis) because they are provided with almost identical neumatation; the former is a contrafactum of the latter, and as far as is known, is the only extant exemplar of a katavasia modelled on a troparion. Their inclusion and analysis provide fine examples of interchant-interfestal correspondence. For the first time, those sources which were previously unavailable--the Lavrsky and Sinodalny Kondakars--have now been included in the comparative analyses.

The First Troparion for Christmas is found only in the LK (ff. 109r-109v) and SK (f. 100v), from which it has been drawn and tabulated with the transcription from the Γγ1 codex (f. 18v) and the neumatation from K8 (f. 52r).¹¹ The St. Michael hymn, however, is found only in the older BK codex (f. 86a) and the LK (f. 19v). Rubrics for this chant are sparse; according to the typikon and the kondakars, two dates are prescribed in honour of this saint: 6 September and 8 November (for the High Feast). The katavasia is indicated for the latter, while a kontakion is reserved for the former date.

These chants bear special significance for three principal reasons: (1) there is no known Greek setting in Middle Byzantine notation; this analysis will therefore provide a unique opportunity to see how the neumatation of the troparion is adapted to the Slavonic katavasia and how both in turn match the melodic construction of the Byzantine transcription; (2) the fact that a troparion can provide a model for a katavasia demonstrates the flexibility and interchangeability of these hymn forms, and the economy with which the

¹⁰The published edition of the Great Church Typikon (J. Mateos, *Le Typicon de la Grande Église*, 2 Vols., OCA 165-166 (1962-63), pp. 148-151) provides the following rubrics for the performance of the First Christmas Troparion, which is included for the *Lucernarium* (*Lychnikon* or “Office of Light”) on the evening of 24 December:

the “Incline, Lord” (Ps. 85), the last antiphon, and the “Lord, I have cried unto Thee” (Ps. 140) together with the Mode II Troparion, “We have known God incarnate.” After the entrance of the Patriarch, he says the evening Prokeimenon, the three little antiphons are then performed, which is followed by litany with petitions. These are followed by the readings from Genesis 1, 1-13, Numbers 24, 2b-18, and Micah 4, 6-5, 3.

¹¹With the exception of the St. Michael chant, which has no Byzantine representation, all the chants are also found in VG. The First Christmas Troparion can be found on f. 37r followed by three stichoi in the psaltic style, ff. 37v-38v.

adaptors reused materials to create something new; (3) it seems that in Rus' the Feast of the Archangel Michael bore some special significance to that land.¹²

Chants 1 and 3 are exemplary for their composition in large centonate blocks (shown by large brackets over the upper-most line). Musical unity is attained on two structural levels: by line and by recurrent melodic formula. These are aligned by hypostasis and punctuation (i.e., dots which serve as internal line breaks). The chants are divided into ten lines according to textual division, with lines 1 and 2 forming a pair. Textually, line 7 of the Christmas Troparion constitutes the refrain, raising the question whether the St. Michael chant was also treated as a refrain-form, and if so, whether its refrain occurred at the same spot.

It is significant that both LK and SK include the verses with the rubrics for performance, but without notation. Apparently, the first Christmas Troparion with neumated verses was also once a part of the UK codex, but discrepancies in foliation at the approximate spot in this manuscript show that they have been lost.

¹²Lisitsyn records that, "according to the chronicles, the Venerable Theodosius received a prepared copy of the Ustav from the icon of the Archangel Michael. But in his Vita, it says that he purposely sent to Constantinople for it." Further on the same author writes: "One might think that in the icon of the Archangel Michael, the Venerable Theodosius saw the image of St. Theodore Studite" (ПСРТ, p. 165). Professor Gail Lenhoff, in her article "Christian and Pagan Strata in the East Slavic cult of St. Nicholas: Polemical Notes on Boris Uspensky's "Филологические разыскания в области славянских древностей," SEEJ Vol. XXIX, No. 2 (Summer 1984), pp. 147-163), notes that St. Michael was venerated as the patron of royalty and that in medieval Rus' there was some confusion with St. Nicholas. Although the evidence is thin and at best circumstantial, the particularly good representation of chants for St. Michael in the BK possibly implies that the source's place of origin was in a noble household or princely cathedral.

The Analysis

Line 1:

Four melodic formula-neume sequences have been bracketed in line 1. The line opens with a figure identifiable as a recurring incipit formula-signature: a four-note conjunct ascending pattern incorporating the step wise motion of the Echadin.¹³ The kondakarian hypostasis has two forms, both of which are represented in the opening figuration. All four kondakarian lines are consistent, while the K8 line has a hypostasis resembling the Chartres Gronthisma in one of its Ly67 guises:

Line 1 musical notation showing four kondakarian lines (LK, BK, K8, ΓΥ1) with neumes and Greek letters. The notation is arranged in a vertical stack, with each line having its own set of neumes and letters. The K8 line includes a treble clef and a key signature of one flat.

The second formula is the Lygisma-plus-Parakalesma,¹⁴ shown here in a single row in all four kondakarian lines and in K8 as a ligature:

Second formula musical notation showing four kondakarian lines (LK, K8, ΓΥ1) with neumes and Greek letters. The notation is arranged in a vertical stack, with each line having its own set of neumes and letters. The K8 line includes a treble clef and a key signature of one flat.

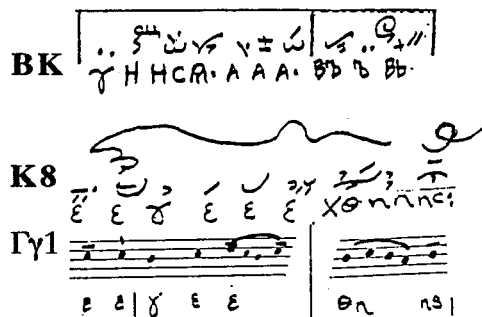
¹³The Echadin-Gronthisma appears three times in lines 1, 3, and 7, and consistently displays two variants. It can be found in all the chants surveyed in this study often as a four-note rising figure at the beginning of lines, but can also occur medially in a free melisma or cadence, and in final cadential patterns.

¹⁴These two signs appear in proliferation in all kondakarian chants. In Chant 1 it occurs four times in four different combinations-variants. These signs are used consistently as medial figures in either as a constituent of a free melisma or medial cadence, but rarely in an incipit or final cadence.

The Lygisma and Parakalesma are two of the fundamental kondakarian signs, which occur equally among the small signs and the great hypostases. The former has no Chartres representation, although it has a cognate in the Kylisma, but appears in the later Middle Byzantine notation. The Parakalesma, however, with its cognate the Parakletike, is found in the oldest Chartres lists. Both signs appear in combination and in ligature with other signs.

The third phrase has been subdivided to illustrate best its composition with two figures. The first is a Theta formula which recurs as part of a cadential composite in line 10.¹⁵

The last hypostasis, found only in the BK line and which recurs in the cadence to the second phrase of line 3 and in the incipit figure of line 4, is identified as the Tromikon,¹⁶ which is an integer of the Theta:




¹⁵Identification of this figure in line 1 as the Thema Haploun is only tentative. The transcription corresponds to a complex of kondakarian and K8 signs that bear considerable structural importance. Similar related formulae occur in lines 2, 3, and 10 of this chant for total of five times. Similar Themata are found in Chants 4, 5, 7, and 9 as components of cadential composites. Only in Chant 4 is it found in a medial cadence.


¹⁶This census takes into account all possible variants of the Tromikon/Strepton, including the Chartres form known as the Katabatromikon, as well as the late manifestation known as the Tromikoparakalesma ligature, recognisable among the K8 hypostases. The Katabatromikon retains the circular motion of the Tromikon, often appearing on the pitches d-e-d-c-b, or as a step-wise descending pattern, g-f-e-f-e-d, as cited by Gertzman (p. 218). The Chartres Katabatromikon bears a striking resemblance to a form of the kondakarian Ouranisma, to which its melodic function has only a cursory similarity.

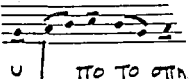
The figure corresponding to the Strepton in line 2 is identical to that cited by Conomos in his study of the Trisagia and Cherubika (1974, pp. 354-357). The Tromikon is found in all the chants of this study.

Line 2:

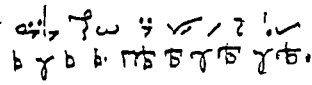
Three melodic formula-groups have been bracketed and labelled in line 2. Each of the three has been positively confirmed by its transmission in the Chartres neume-tables and corresponding melodic function in the Koukouzelean Didactic Song. The incipit figure, mentioned in connection with line 1, is the Strepton:

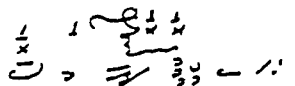
LK 

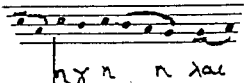
K8 

Γγ1 

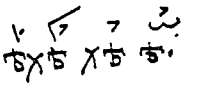
the second, the Katabatromikon:

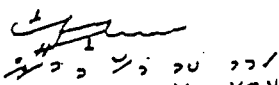
LK 

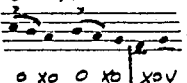
K8 

Γγ1 

and third, the rarely-encountered Antikenoma:¹⁷

LK 

K8 

Γγ1 

The transmission of the Antikenoma is complicated since it is perhaps the least stable of melodic figures represented. There is no concordance among the K8 hypostases; its presence here is as the Antikenoma-plus-Parakalesma, an example that corresponds to

¹⁷A sign resembling the Antikenoma is also found in Chants 2a, 6, and 7 below.

examples presented by Conomos.¹⁸

Line 3:

As a composite of lines 1 and 2, line 3 exhibits a remarkable economy of neumation; the first two phrases are appropriated from line 1, the cadential sequence from line 2. Two figures have been bracketed, but only the second is identified from line 2: the Katabatromikon (see line 2 above). Particularly noteworthy in the LK contrafactum to St. Michael is the increasing proliferation of Coislin-type signs substituting the kondakarian hypostases.

Line 4:

The K8 line presents different textual and simpler, more skeletal melodic material for line 4. It has therefore been provided with its own transcription positioned below the Γγ1 line. Three melodic formulae within one phrase have been identified. The first, which corresponds to the single-step rise in the transcription, occurs in lines 1, 2, and 3; the second is a form of the Tromikon/Strepton (see line 2 above), and is found in three of the four kondakarian lines; the lowest of the LK lines (St. Michael Hypakoe), has only Coislin neumes. The identification of the third melodic figure has been absolutely verified by its Chartres and Didactic Song transmission, and is particularly apparent in the transcription of the K8 fragment, the Epegerma.¹⁹

¹⁸D. Conomos, The Byzantine Trisagia, p. 362. The Antikenoma occurs only once in this chant as part of the medial cadence. It can be found in Chants 2a (in a free melisma), 6 (in the medial cadence), and 7 (as part of the final cadence).

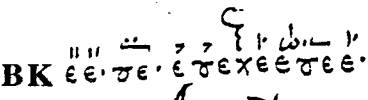
¹⁹The actual appearance of the Epegerma 's melodic feature has been displaced in the transcription, but is nevertheless an exact replication of that found in the Didactic Song. The Epegerma is structurally important to this chant and occurs only this once. It can also be found in Chants 2a and 8 (in the initium), 4 and 6 (in the medial cadence), 9 (as a component of a free melisma), and in the Epiphany Stichoi.

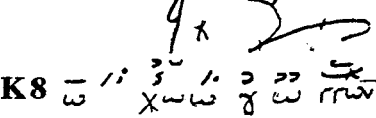
Line 4 of Chant 1, along with lines 6, 7, and 8 discussed next, also has elements of the Katabasma and Stavros apo Dexias.

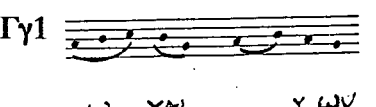
Lines 9 and 10:

This pair of lines comprises the refrain for the Christmas Troparion, and coincidentally the St. Michael chant shares the same text, adding support to the theory that this hymn is also a refrain-form, one which would reclassify it as a troparion rather than a hypakoe or katavasia. The questions remain as to whether its Byzantine counterpart exists and if there is an Paleoslavonic source containing notated alternating verses for a soloist.

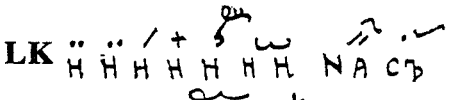
The transcription shows a low vocal tessitura. Only the last figure of line 9 has been bracketed, showing a complex composed of a Tromikon, found only in the BK transmission of the St. Michael hymn:

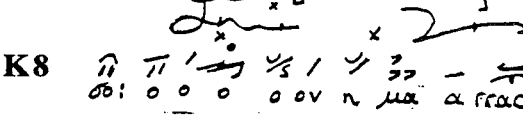
BK 

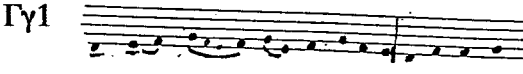
K8 

Γγ1 

Line 10 has a quasi-isometric design; the first phrase is composed of the Theta figure, which recalls line 1, the second, identified as the Thema Haploun, is the cadential composite concluding line 1, but occurs here at a transposition a sixth lower:

LK 

K8 

Γγ1 

**The Katavasiai/Hypakoai for the Forefeast of Christmas:
2A. The Feast of the Holy Fathers, Mode II
Plagal/Mode VI**

“Εἰς Ἀποστολὴν τοῖς Πατέρι”/“Ε Ροὺς Οὐτοκομὲ”--“ΕΛΗΓΓΑ
ΖΗΚΟΜΕ”²⁰

The Forefeast of Christmas is represented in this study by two principal chants, the katavasia/Hypakoe for the Sunday of the Holy Fathers (see p. 236 below), and the Three Children in the Fiery Furnace (see p. 248 below). Both are approximately of equal length--six to seven lines--and are particularly appropriate for illustrating interchant correspondence (if any). It cannot, however, be overemphasised, that the identification of kondakarian neumes and the formulae they represent is only tentative; local variants of a melodic tradition are often serious impediments. Identifications are made and consolidated only when there is consistency in the neumatization and concordance among the sources.

The BK and LK also include the Stichoi for these chants in the same melodic style, one for each. These have not been considered in this study for the following reasons: (1) the corresponding Byzantine versions are in the psaltic or soloist style; (2) there is no K8 representation which is essential for the comparison of the hypostases; and (3) most importantly, they do not appear to have the same internal link to the katavasiai/hypakoai as do the Christmas and Epiphany Stichoi to the Great Troparia.

For the analysis, the manuscripts employed have been limited to the BK (ff. 87a-87b), LK (f. 93r), K8 (f. 45r), with the transcription prepared from codex Γγ1 (f. 16v).

The chant is characterised by extreme line length and a regular metrical structure of **AABCCD** (shown below by the upper case letters after the line numbers). For the analysis it has been divided into six lines according to textual division with further

²⁰ “ΕΛΗΓΓΑ ΖΗΚΟΜΕ”, which appears first in the order of chants in the manuscript, is unique to the BK, and is a mystery since it is not indicated in any of the liturgical sources consulted. For the principal hymn, “Ε Ροὺς Οὐτοκομὲ”, Lisitsyn provides some interesting details concerning its performance. According to the Alexian Typikon:

In the first week of the Holy Forefathers after the first Kathisma, the Hypakoe in Mode VI, “Ε Ροὺς Οὐτοκομὲ Οἱ ΠΡΟΠΑΤΕΡΙΣ” is sung with the following instructions: “first by the psalte; also by the people. Then the psalte says the stichos. Again the hypakoe is sung by the people; and again by the psalte; also by the people. At this point, the psalte joins in only at the end of the hypakoe.” (ΠΙCPT, p. 210)

Lisitsyn is citing manuscripts Nos. 1136, f. 1; Ustav No. 330, f. 9; and Ustav No. 144, f. 5v., all liturgical typika.

subdivision into hemistichs owing to line length where necessary. To regulate line length, the epechemata from the Γγ1 transcription have been omitted. Paired lines are discussed together.

The Analysis

Lines 1 and 2: A

Owing to their lengths, both lines have been divided into two hemistichs, each having almost identical neumatation. There is a displacement of hypostases, with the K8 line repeating the opening figure, a hallmark feature of the chants transmitted by this source, suggesting that the opening syllable or word is sung by a solo precentor which is then repeated by the choir.²¹ The transcription is also noteworthy, showing melodic movement in thirds.

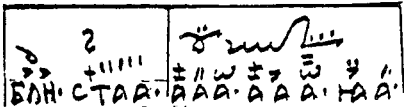
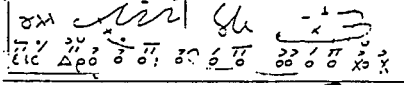
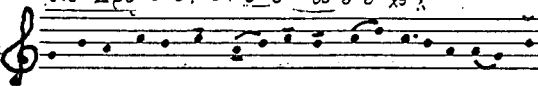
Six figures have been bracketed, illustrating how the kondakarian hypostases form links of interconnecting musical ideas; graphically similar signs are found in the K8 line as ligatures. They have been tentatively identified by means of the Chartres neume-catalogues and the Koukouzelean Didactic Song. A sign unique in its design to the kondakarian notation, which has been labelled Strangisma (Floros' "fünfergruppe"), is one of the most consistently represented and transcribed melodic formulae transmitted to the kondakarian system. It occurs twice in this line and in each remaining line of the chant for a total of fifteen times, accompanied by the same figuration in the transcription. One may regard it as a notational idiom for Mode II and Mode II Plagal/Mode VI chants.²² If the transcription can be trusted, this five-note figure most typically depicts two oscillating thirds, usually on the pitches **gb ac (b)**.

²¹This is implied by the abbreviation of the word "αλλος" (another) separating the repeat of the opening word.

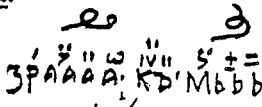
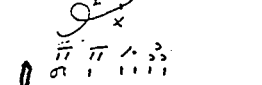
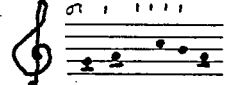
²²This notational idiom is perhaps the most easily recognised and characteristic kondakarian melodic formula. It first appears in the initium for the Mode II Kontakion for the 1 September feast of St. Symeon the Stylite (the Indiction of the Byzantine Liturgical Year) which provides a model for numerous contrafacta. Floros ("Die Entzifferung," MdO III, pp. 43-45, and Tables I and II) has misinterpreted this sign--usually a Stavros followed by five short lines, or some variant thereof--as the Laimos, a Chartres neume that has no physical resemblance to this unique kondakarian figure.

The Strangisma is often found in combinations with other hypostases and is represented as a ligature in the K8 lines, which bears strong resemblance to its oldest Chartres form. It is also well represented in Chants 2b, 4, and 9, and will be included in the discussion of those chants below.

Other melodic formulae identified by the same means and also showing remarkable consistency among the sources are: the Tinagma and a form of the Epegerma:

BK 
K8 
Γγ1 

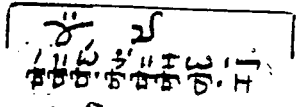
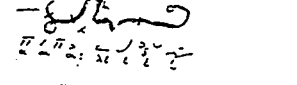
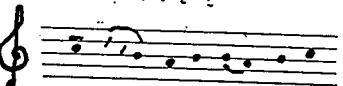
two forms of the Ouranisma:²³

BK 
K8 
Γγ1 

the Tromikon:

BK 
K8 
Γγ1 

and a complex comprising the Tinagma, Parakalesma, and the Synagma-Hyporrhoe:²⁴

BK 
K8 
Γγ1 

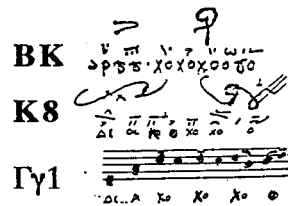
These figures are exhibited in the kondakarian lines as individual hypostases and in the K8 line as ligatures.

²³The Ouranisma is usually found in tandem with the Thematismos Eso. They do not, however, appear so in this chant (fragments of which are found in lines 5 and 6). The Ouranisma also shares some of the same intervallic content as the Piasma. The more common manifestation of Ouranisma-plus-Thematismos Eso is found in a medial application in Chants 2b to 7.

²⁴The Synagma and its integers, the Seisma and Hyporrhoe are found in the medial cadences of Chants 2a through 9 inclusive.



The second hemistich opens with the Thes kai Apotes hypostasis-melodic formula, depicted in the kondakarian lines by a combination of two different hypostases, the second of which is the Tromikon:²⁶



The line concludes with the Strangisma.

Lines 4 and 5: C

A sign akin to the Paleobyzantine Parechon opens both lines, indicated by step ascent in the transcription:

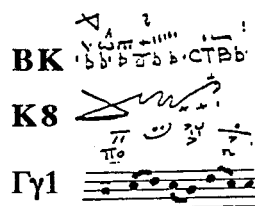


This enigmatic sign is one of the most difficult to identify and classify; it exists only in the oldest Chartres sources and apparently also is in the kondakarian system, but has neither Middle Byzantine nor Didactic Song representation. This sign seems to have some structural significance, positioned usually in the incipit of a line or in the penultimate phrase before the final cadence. Floros has noted that, depending on the mode, it usually involves melodic motion around the pitches **c** and **d**. It can be observed, however, that in spite of

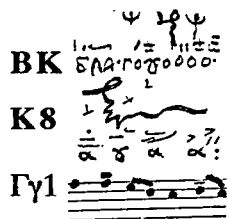
²⁶The Thes kai Apotes finds its best and most idiomatic representation in Chant 2b. Floros has discerned two different types of TKA, conveniently designated **A** and **B** ("Die Entzifferung," MdO III, Tables XVIII and XIX.

modal designation, this sign corresponds in transcription to the note **a**.²⁷ In its Chartres guise, it is commonly accompanied by the Chamele (X), while in the kondakarian form it is presented with Kentemata: •• •••.

Six additional formula-complexes have also been bracketed, but only four tentatively identified: a fragment of an Ouranisma, the Lygisma-plus-Parakalesma, shown as a ligature in the K8 line, and the Strangisma-with-SAD, presented here with a different interval content but retaining the same melodic shape as its appearance in line 3:



The neumatic complexes preceding the cadence of line 4 include a figure tentatively labelled as the Katabatromikon:



The K8 line shows two of these hypostases in succession, which are represented in the transcription as descending melodic sequence (**f ed c dc b**, then **d cb b b**). The unidentified BK contrafactum (top line) has a figure resembling the Chartres Pilon which seems to correspond to the pitch **d** in the transcription.²⁸

Line 5 is slightly longer than line 4; its last extended phrase shows different neumation. The antipenultimate figure is once again a form of the Strangisma.

²⁷C. Floros, "Die Entzifferung," *MdO* III (1965), pp. 66-67. Also E. Gertzman, *op. cit.*, p. 213.

²⁸E. Gertzman, *op. cit.*, p. 212.

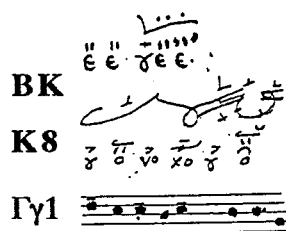
Line 6: D

The first hemistich of line 6 exhibits a quasi-isometrical design, evident by the neumatation of all three kondakarian lines and K8. The BK contrafactum is somewhat shorter, concluding in line 6a. It is particularly interesting to see how the text and final cadence are extended to accommodate and conclude the longer hymn.

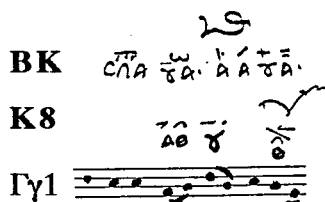
Five ligature-formulae have been bracketed and labelled; in the opening phrase the Echadin corresponds to the four-note ascending figure in the transcription:



The Lygisma-plus-Strangisma have combined to create the Thes kai Apothēs ligature in the K8 line, is the principal melodic formula concluding the BK contrafactum:



The Tinagma is the dominant hypostasis used to continue the Forefeast chant:



while two Strangismata in the second phrase are the most easily recognised in the second hemistich. Two other possible identifications in this last phrase are a fragment of the Thes kai Apothēs and an archaic form of the Ouranisma which immediately precedes the Strangisma.

2B. The Three Children in the Fiery Furnace, Mode IV Plagal/Mode VIII²⁹

“Ἀγγελος Παιδας”/ “Ἄγγελος Ὀτροκομῆς”

For the second chant of the Forefeast, the Hypakoe for the Three Children in the Fiery Furnace, the number of sources has intentionally been limited to only the BK (f. 89a), LK (f. 94v, part), and K8 (f. 47r).³⁰ Moreover, the LK transmission is incomplete. Owing both to its generally poor condition and to its sometimes irreconcilable notational peculiarities, chants from the K8 codex are almost impossible to transcribe accurately. This setting, however, is completely readable. Using the VG transmission of this chant only as a reference (f. 31r), the K8 version has been transcribed into modern staff notation, providing a version that is more directly comparable with its Paleoslavonic counterpart (see p. 248 below).

Unlike the previous hymn of the Forefeast cycle, with its clear-cut metrical structure and line repetition, this chant is through-composed, showing no large-scale interlinear correspondences but some isometry. For analytical purposes it has been divided into seven lines according to textual breaks, with lines 6 and 7 further subdivided into two large phrases. In line 3, the BK setting interpolates additional text not found in either Byzantine

²⁹Velimirovic writes about this feast:

In the menaia, the remembrance of the Three Children falls on December 17. Dmitrievsky also pointed out that the Patmos manuscript of the Typikon of the Great Church records the memory of the Three Children both on December 17 and on the Sunday before Christmas, while a Sinaitic Kanonarium of the eleventh century records the remembrance of the Children only on December 17 and on that date links their memory with that of the Forefathers. (“Liturgical Drama in Byzantium and Russia,” *DOP* 16 (1962), p. 371.)

Velimirovic echoes Lisitsyn, who compares the Alexian ordo prescription of this chant with other typika of the same type and writes:

The Hypakoe “Ἄγγελος Ὀτροκομῆς” is sung at the first Kathisma in the Alexian Ustav, but in the Evergetis after the Amomos [Psalm] (*ICPT*, p. 293).

In a note, this same author acknowledges the general influence of the Great Church Typikon, saying that the indication in the Alexian ordo is repeated in the Evergetis, but adding the important rubric: “First by the Psalte, then by the people with *cheironomia* (emphasis added).” But his following remark is again echoed by Velimirovic on the Liturgical Drama:

Both the placement of the indicated troparia for the service in question and their solemn performance by the established order of the Great Church, apparently in this case points to the order of the Three Youths in the Fiery Furnace. At least with regard to the sixteenth century one may already establish without a doubt, that the order of the Fiery Furnace existed in Russia...(*Ibid.*, n. 51).

³⁰Codex VG, f. 31r, reverses the order of the two Forefeast chants. The latter is followed by two verses in the psaltic style.

setting examined; only the final phrase is comparable. The melodic construction of each line shows regular partitioning by text and punctuation which is complemented by the melodic formulae and the hypostases representing them. As in other examples, there is an almost uncanny resemblance between the kondakarian large signs and those of K8, with groups of kondakarian figures presented as conjunctions or ligatures in the K8 line.

Regarding the K8 version, its setting is often characterised by extreme intervallic leaps. This peculiarity was confirmed by the VG transmission, and in order to keep the chant melody within the mode and voice range, certain of these leaps were intentionally disregarded when the transcription was prepared.³¹

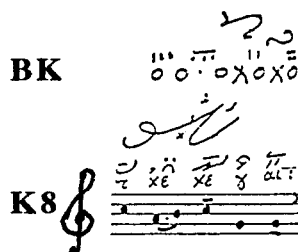
The Analysis

Line 1:

Four principal hypostases compose the melody of line 1: a form of the Tromikon:



the Tria:³²

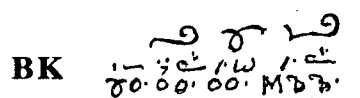


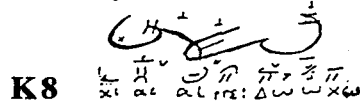
and the three bracketed kondakarian hypostases and the corresponding K8 ligature, identified by its Didactic Song transmission as an almost note-for-note rendition of the Thes

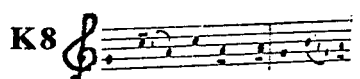
³¹For example, the Hypsele over the syllable “ta” in line 4

³²The Tria, along with its cognate the Tessara, is rarely encountered in this collection of chants and its identification is tenuous. In their Didactic Song transmission both are distinguished by large intervallic leaps: the Tria by a downward fourth, as seen here, the Tessara by a downward fifth. They resemble each other in appearance.

kai Apothēs:³³

BK 

K8 

K8 

Similar figuration occurs in two places in line 2, providing an interlinear link. The melodic cadence of the line corresponds in the transcription to a form of the Stavros apo Dexias (hereafter abbreviated SAD), although the K8 figure is dissimilar:

BK 

K8 

K8 

Line 2:

A chain of nine melodic formulae, each delineated by text and punctuation, has been bracketed to show the relationship between the kondakarian and K8 hypostases, and to illustrate the line's centonate construction. Although not all have been labelled, the following constitute positive identifications: the Strangisma initium idiom:

BK 

K8 

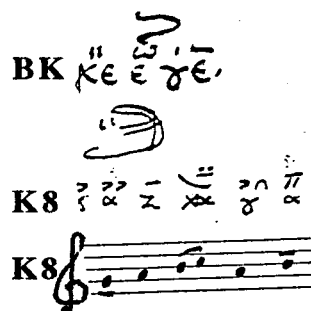
K8 

two variants of the Thes kai Apothēs, linked to a similar figure in line 1:

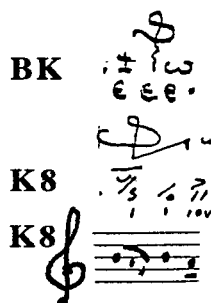
³³In the transcription, the first of the two highly stylised figures that forms the incipit of line 7b is represented by a melodic fragment which seems to have the same intervallic composition as those in lines 1 and 2.



the ascending conjunct four-note figure followed by a third descent, resembling the Gronthisma:³⁴



and a form of the SAD, an example that best illustrates the graphic similarities of the two notational cognates:



Line 3:

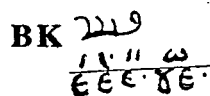
The BK line has been considerably expanded with additional text not transmitted in the Byzantine sources; only the final phrase shows any correspondence among the sources.

The penultimate BK hypostasis is identical to the Ly67 depiction of the Chartres

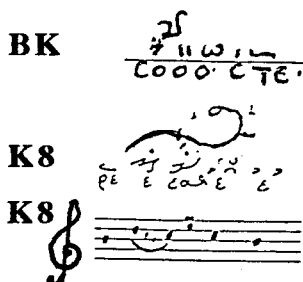
Rapisma:³⁵

³⁴This identification was based on its melodic exposition in the Didactic Song, as well as by the physical resemblance of both kondakarian and K8 hypostases to the first of the two manifestations of this sign in the Ly67 neume-catalogue.

³⁵This is by no means a positive identification. Moreover, the corresponding K8 hypostasis defies description, but the transcription retains some of the melodic shape of that sign--known in later sources as the Kolaphismos--as transmitted by the Didactic Song. The Kolaphismos appears medially in Chants 5, 7, and 9.

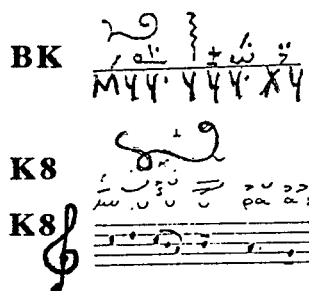


The final figure recurs five times in different guises and seems to correspond in this example to the Synagma:³⁶

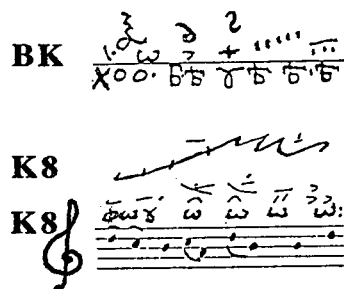


Line 4:

Line 4 divides into three melodic phrases, each delineated by three large components of formula-complexes. The first phrase corresponds in neumatism and melodic figuration with the cadence of line 1, providing yet another good illustration of interlinear connection:



The final phrase is composed of perhaps the most consistent of all formulae: the Strangisma:



Nothing has been identified in the middle phrase group.

³⁶As in most instances, each appearance of this hypostasis in the K8 line relates to a combination of hypostases in the kondakarian line. It freely interchanges with the Seisma and Hyporrhoe which serve as integers or components of the larger melodic formula.

Line 5:

Lines 5 and 6 form composites. Both clearly show division and subdivision of line by formula. The first is identified by means of an example provided by Levy and Didactic Song as a form of the Ouranisma.³⁷ Others include Tinagmata, Thematismos Eso, and Synagma:

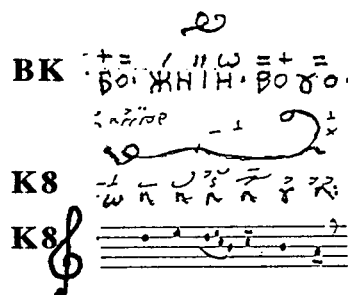
The antipenultimate formula is a complex of three neume-groups: the Strangisma, Ouranisma, and Tinagma:

Although the transcription is incomplete owing to the condition of the manuscript, it appears that the closing sequence parallels that of the incipit with similar melodic shape in the transcription.

³⁷K. Levy, "An Early Chant for Romanos' Contacarium Trium Puerorum?", p. 174. Both kondakarian and K8 forms of the Thematismos--shown without the Ouranisma with which it is often linked--are identical to the Chartres forms found in the codices Ly74 and Sinaiticus graecus 1219, as well as to the transcription presented by Levy from ms. Paris graecus 265 (*Loc. cit.*, p 174). It seems that in the kondakarian system this sign has a double form and therefore possibly a double function: one that is identical in graphic design and function with its Chartres counterpart, the other a distinctly kondakarian type, more closely resembling the Chartres Katabatomikon, but usually encountered in combination with the Thematismos Eso.

Line 6:

Line 6 exhibits a fine instance of structural interlocking with line 5; the opening Synagma-Tinagma sequence is a repetition of a pattern found in the middle of line 5, the two sharing an isometrical relationship:



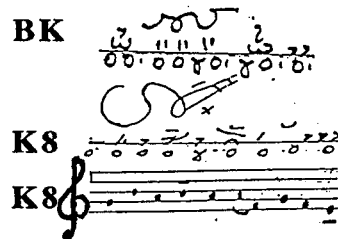
This concurrence between lines is confirmed by the transcription, which shows a melodic repetition of line 6. The line concludes with a figure similar to that found in line 2; a related sequence also opens the second phrase of line 6. The step rise concluding the same line has also been bracketed.

Line 7:

Line 7 is divided into two large melodic phrases, **a** and **b**, because of its considerable length. Three figure-groups have been bracketed and labelled. The first is the now-familiar Strangisma. The second, which opens line 7b, is an ornate neume whose design is typical of the stylized notational forms found in the BK. This is a complex figure and seems to be a form of the Thema Haploun, previously encountered in this chant. In the transcription, it is depicted by leaps of a fourth, but it is not an exact replica of that found in the Didactic Song. It is presented here with its K8 analogue (encountered for the first time):



This is followed by a second related figure also designated Thema Haploun:



Together, the two seem to form a melodic sequence, dividing the first musical phrase into two.

**The Cycle of Great Troparia, Stichoi, and Katavasias for
the Vigils of Christmas and Epiphany:³⁸
4. The First Katavasia for Christmas**

“Τὴν Ἀπαρχὴν τῶν ἐθνῶν”/“**ΠΛΗΤΕΚΑ ΠΕΖΩΝ**”³⁹

By way of an introduction, it is worth noting that all the chants selected for this study which are designated as Troparia—including Chant 3 discussed above—share much the same melodic figuration, especially in the final cadences, which are in each case almost identical. A similar instance occurs with the hypakoi and katavasias but to a lesser degree. This is an important consideration when seeking out those factors that bind these chants into a cycle.

One finds a discrepancy of modal designation, which is not uncommon among the kondakars; the LK indicates Mode VI while the BK and UK designate Mode VIII. Furthermore, this chant shares the same initium formula with the Mode V Katavasia, “Ὅτε τῇ ἐπιφανείᾳ σου”/“**ΙΣΤΑ ΠΕΛΕΗΝΗΕΜΕ ΤΒΟΗΜΕ**”, for Epiphany, but with a slightly different transcription on a different set of pitches.

The Christmas Katavasia is found in five of the available sources:

BK (f. 90b), LK (f. 95v), UK (f. 155r), Γγ1 (f. 19v) from which the transcription was

³⁸Lisitsyn provides an appropriate introduction to this important collection of hymns, by saying that,

The singing of the troparia with the verses and in turn that by the soloist, the choir, or by the congregation is encountered in the Typikon of the Great Church for every festive service. (*ΠCPT*, p. 212).

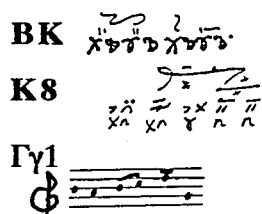
Robert Taft, in his celebrated study of the Byzantine Great Entrance, provides the formula for the performance of these genres and succinctly summarises the Byzantine musical practice of the Troparia for these feasts:

If the Troparion was rather long, it was sung in its entirety only at the beginning and the end of the psalmody. After each psalm verse the respective choir [or congregation] would respond with only the “ἀκροτελευτιον” or final phrase of the refrain. This explains why many Byzantine troparia conclude in a final phrase, intelligible in itself, and hence easily detachable from the rest of the composition. The final psalm verse was always followed by the “gloria patri.”

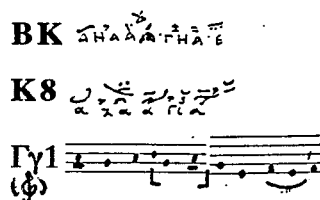
We have a clear example of this type of psalmody in the antiphons which interrupt the readings on the vigils of Christmas and Theophany. (*The Great Entrance: The Transfer of Gifts in the Offices of the East*, OCA 200, p. 87).

³⁹For some reason the Great Church Typikon does not include this hymn, even though it has full representation in the manuscripts used for this study. It is, incidentally, found in the modern Greek Menaion (p. 350, Athens, 1971) for December and is classified as a Mode II Plagal Hypakoe.

The second figure is identified by its characteristic descending leap of a fifth, as the Tessara, which is found here on the same pitches as its Didactic Song transmission:

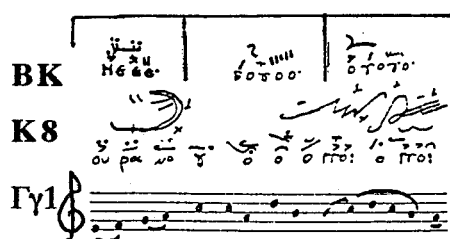


An intonation formula appears at the end of the first line in the BK and Γγ1 transcription while the UK has a modal signature in the form of a cipher. A single hypostasis has been tentatively identified in the epechema, the SAD, whose design closely resembles that found in the BK line, and is implied in the transcription by the single step motion, g a:⁴²



Line 2:

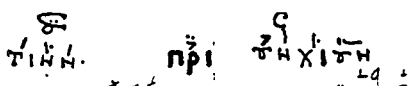
Line 2 is composed of three melodic phrases, with the first of these comprising three formulae: the Echadin ascending scalar figure, which appears each time with the same kondakarian neumation; the Strangisma, also consistent in its form and transcription; and the Lygisma:




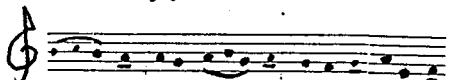
The second phrase is made up of two figures: the Tinagma, concurrent among kondakarian, K8, and the transcription; and the Tromikon:⁴³

⁴²For a discussion of the intonation formulae found in the Christmas Katavasias and their significance, see J. Raasted, Intonation Formulas and Modal Signatures in Byzantine Musical Manuscripts, MMB Subsidia Vol. VII (Copenhagen, 1966), pp. 102-118.

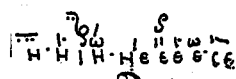
⁴³The K8 line shows one of the later Tromikon ligatures.


BK 

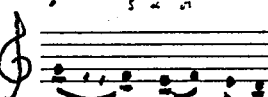
K8 

Γγ1 

The third complex, which forms the cadence of the line, employs two kondakarian hypostases, the Tinagma/Hyporrhoe, to compose one figure, the Synagma; the K8 line shows a ligature:

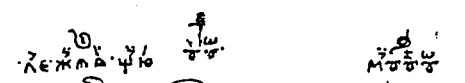
BK 

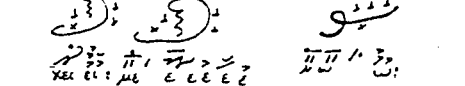
K8 

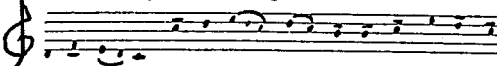
Γγ1 

Lines 3 and 5:

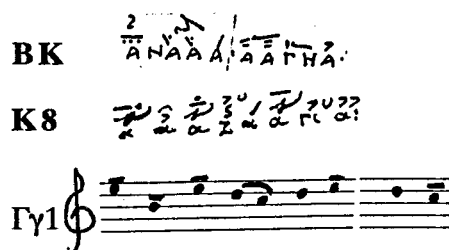
These two form a pair, as do lines 4 and 6, and are therefore discussed together. Lines 3 and 5 are among the shortest lines of the chant, both conclude with the same intonation formula, and they are made up of melodic formulae classifiable as kondakarian compositional idioms: two forms of the Ouranisma, the first in its older Chartres form, the second, more “kondakarian” and paired with the Thematismos Eso. The latter are often found in tandem at medial cadences:

BK 

K8 

Γγ1 

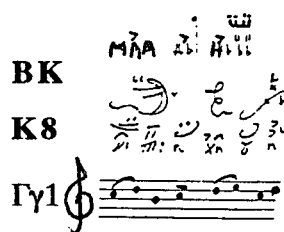
A Tria dominates the epechema, recognised here by its characteristic downward leap of a fourth in the transcription:



The transcriptions of these lines, while exhibiting some of the same melodic shape and rhythmic patterns, differ sharply. Line 3 is distinguished by an octave leap at the beginning of the Ouranisma formula, while the intervallic value in the corresponding spot of line 5 is reduced to a fourth. Line 5 also begins a step higher.

Lines 4 and 6:

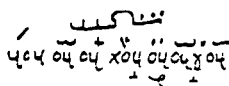
These, although of different lengths, have basically the same neumatation and melodic construction; line 4 occurs a fourth higher than line 6. Five formulae have been identified in line 4, the first of which, the Echadin, presents few difficulties, although the hypostasis depicting its melodic shape is found only in the BK and LK lines and is altogether absent in line 6. The Echadin is recognised in the Didactic Song by its oscillating melodic motion around two pitches, **a a b a b a**. It appears at a transposition a third higher in the transcription: **c d(e) c d**.

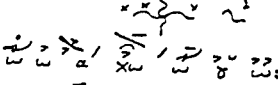


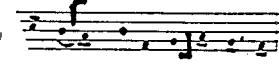
The Echadin is elided with the formula immediately adjacent to it: a form of the SAD, which manifests itself three times in this form, the third of which is in line 7. With each occurrence it coincides with the same descending four-note pattern in the transcription, although each time at different pitch-levels. Its rhythm is also the same each time:



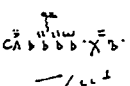
The Epegermata, shown in the second bracket, appear in exactly the same form and disposition in the next chant. The first is recognised here by the ascending second-descending fourth-ascending second, **a b f g** (the tritone has not been corrected), in the transcription, a step lower than in the Didactic Song. This pattern repeats a fifth lower in line 6:

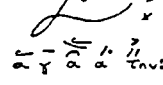
LK 

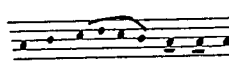
K8 

Γγ1 

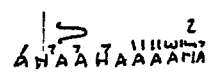
The cadences of lines 4 and 6 are worth particular attention, especially the form in which they appear in the BK line. Together they constitute another kondakarian idiom whose melodic shape is consistent with each appearance. The figure appears in the recurrent cadential composite of Chant 5, the Second Christmas Katavasia, providing an excellent illustration of interchant correspondence within the cycle. The formulae are presented here in more complete forms:⁴⁴

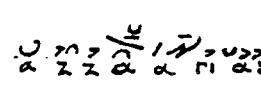
BK 

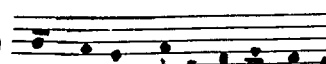
K8 

Γγ1 

Line 4 has an intonation formula appended to it in both the BK and Γγ1 transcription. The kondakarian hypostasis resembles the Chartres Strepton-Gronthisma. The corresponding transcription exhibits the same interval content as the preceding Epegerma, found in the same line, as well as the Tromikon in line 10. Line 6 lacks the intonation formula:

BK 

UK 

Γγ1 

⁴⁴This cadential sequence resembles the Thema Haploun, already encountered in Chants 1 and 3.

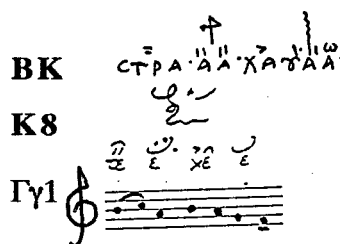
Line 7:

Only the initium of line 7, which is composed of the Tinagma, has been bracketed since it is an identical recurrence in neumatation and transcription of a figure first encountered in line 2:



This is the form in which it is found in all the chants analysed in the cycle.

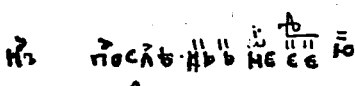
As encountered in lines 4 and 6 above, the next two bracketed formulae are the SAD and Katabasma, whose melodic functions, according to their Didactic Song transmissions, complement each other. The K8 hypostasis complies but is more often associated with the Katabatromikon:

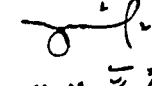
Line 8:

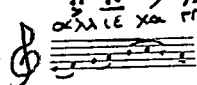
Although the neumatation is consistent in all its transmissions, no specific figure has been labelled in this line, nor does this line share any correspondence with the others in this chant.

Line 9:

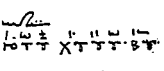
The initium and cadential patterns have been bracketed in line 9. The opening is the ascending scalar pattern that opens many lines but the corresponding kondakarian hypostasis resembles more the SAD in the form most frequently encountered in cadential patterns. Some of the corresponding transcription recalls the melodic motion of that figure:

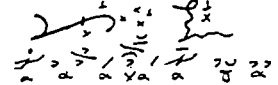
BK 

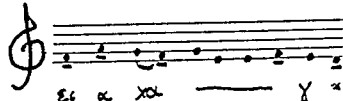
K8 

Γγ1 

The second, tentatively labelled Epegerma, is notable for its recurrence in lines 4 and 6 (also line 7), distinguishable by a descending leap of a fourth. Here the intervallic content has been reduced to a third while retaining much of its characteristic shape. Its occurrence is also on different pitches:


BK 

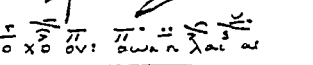
K8 

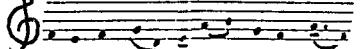
Γγ1 

Lines 10 and 11:

Lines 10 and 11 have almost identical neumatism and melody with only slight variation. Although the kondakarian and K8 hypostases bear strong resemblance to each other, only a form of the Tromikon has been labelled. It is an exact repetition a step lower of the Tromikon in line 2:

BK 

K8 

Γγ1 

The transcription of cadential hypostases recalls the Thema Haploun-like figure in line 4:

BK 

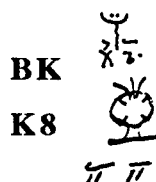
K8 

Γγ1 

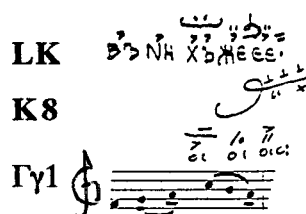
Both lines end with intonation formulae in the BK and Γγ1 transcription, but only the epechema at the end of line 11 is neumatized.

Line 12:

Line 12 is the shortest line of the chant, consisting of a single word. Yet it is important structurally. A sign resembling the Chartres Parechon is discernible and always seems to herald the approach of the final cadence. Its exact function, however, is unknown:



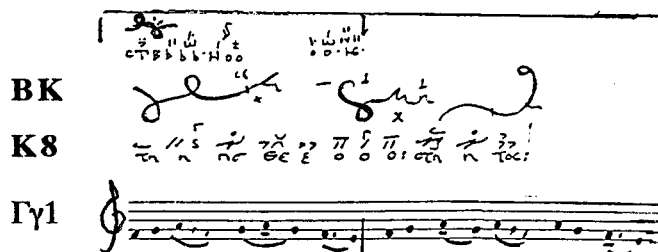
The Ouranisma, recalling lines 3 and 5, is the only other melodic formula in this line. This fragment is third lower than its Didactic Song transmission:



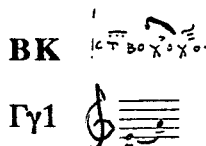
No signs have been identified in the intonation formulae found at the conclusion of the line.

Line 13:

Line 13 divides into two asymmetrical phrases, each of which is dominated by and ends with the same hypostasis, identified by its Didactic Song transmission as the Seisma-Synagma:



In the second phrase, only a fragment of the Antikenoma, recognised by its upward leap of a fourth, has been bracketed:

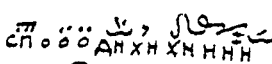


The appearance of this formula in the chants of the Asmatikon and the corresponding kondakarian settings is fairly consistent, although it is usually a variant or a

fragment of that provided by the Didactic Song. The figure immediately adjacent, **ae f**, in the transcription and with the corresponding neumatation, is the same as in the initium of the opening line.

Line 14:

Only two figures are shown in line 14: a rare appearance of the Choreuma, recognised by its Didactic Song presentation, and a hypostasis that is also found in lines 10 and 11. The K8 line shows the Synagma:

LK 
 K8 
 Γγ1 

The second melodic formula is the cadential form of the SAD, recalling that in line 9 above. The kondakarian and K8 hypostases are identical, both of which appear in the middle of the line and resemble the figure first encountered in line 1. The transcriptions, however, differ:

LK 
 K8 
 Γγ1 

5. The Second Katavasia for Christmas, Mode V: “Αυλων Ποιμενικων”/“Θηλυ Παστιρηστικη”

As in the following example, this chant deviates from the set in its modal designation: Mode I Plagal/Mode V. It has, however, a particular significance and relevance to our study in that the kondakarian settings, especially the BK, contain the most purely Byzantine elements. Consistently identical intonation formulae of the same type, number, and position occur correspondingly in the BK and Γγ1 transcription.

This second Christmas Katavasia is found only on the folios of the following sources: BK (f. 91b), LK (f. 97r), UK (f. 156v), Γγ1 (f. 18r), and (K8. 51r).⁴⁵

The hymn exhibits a remarkably symmetrical construction and has been divided into ten lines according to textual division with the following line pairings:

Line 1= 3

Line 2 = 4

Line 5 = 7

Line 6 = 8

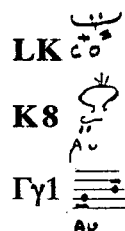
A cadential composite is found at the ends of lines 6, 8, and 10. Structural unity is further reinforced with the presence of the enigmatic Parechon-line sign, which serves in this case as some sort of introductory figure, at the beginnings of lines 1, 3, 5, 6, 7, (8), and 9. Each line pair will be discussed together (see p. 270 below).

⁴⁵The Great Church Typikon provides the following information concerning its position in the service, stating that the Mode IV Plagal (note different modal designation) is sung in the Orthros or Matins immediately following Psalm 50. This chant is not found in the VG codex.

The Analysis

Lines 1 and 3:

Six melodic formulae have been distinguished and labelled. Of these, four have been positively identified by means of the Didactic Song. The opening Parechon-like formula, in each case, seems to correspond to the pitches **g b** in lines 1 and 3 (with the **e**); **g a b** of line 5; **a a b** of line 6; **a b** of line 7; and **g g a** of line 9:⁴⁶



The second bracketed figure is only tentatively labelled Thematismos, which corresponds to only a fragment of that figure a step lower than in its Didactic Song transmission. The large sign found in the K8 line resembles more a Tinagma, although its appearance almost always coincides with a Thematismos in the transcription:



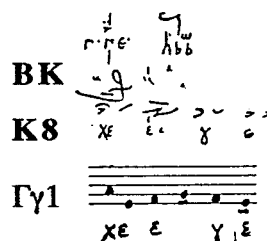
The corresponding spot in line 3 presents a different sign in the transcription.

The Stavros concurs in all four settings, represented by an ascending fragment in the transcription:

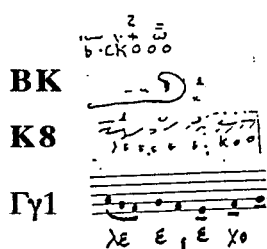


The Tromikon is displaced in the K8 line, the actual hypostasis appearing before the actual figure is spelt out in the transcription:

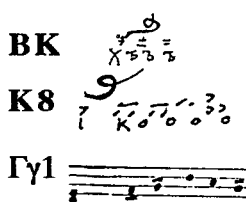
⁴⁶This sign is best represented in this chant, occurring in the openings of six of its ten lines. Parechon-like signs can be found in Chants 4 (two appearances in line 12 and 13, above), 6 (once in line 12), and 8 (also once in line 4). In each instance it forms part of the initium complex.



The third melodic formula is interlinked with the figures immediately preceding and following it. While bearing a strong resemblance to the Kratemokatabasma, it corresponds almost note-for-note with the Didactic Song transmission of the Antikenoma. It is presented a third lower in line 3:⁴⁷



The last sign in both lines appears to be an Ouranisma:

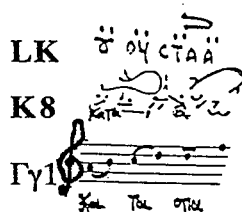


The intonation formula in the BK line is notated.

Lines 2 and 4:

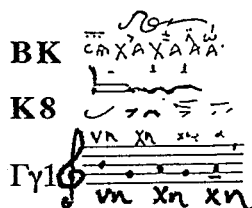
These two lines share a more flexible relationship than do lines 1 and 3. Both open with the ascending conjunct figure; line 4 begins a fourth lower. As in its manifestation in other chants, its neumatism is consistent in each case: two sets of Dyo Kentemata overlaid by a great hypostasis. The BK version of this line shows a sign resembling the Tinagma, while the LK, UK, and K8 settings have a sign, designated Echadin-Gronthisma, that is consistent in function with other appearances:

⁴⁷The K8 figure at this same place in the chant preserves the Chartres form of this hypostasis, but the transcription corresponds to the Didactic Song transmission of the Ouranisma-plus-Thematismos Eso.



The K8 line presents a ligature at this same place in line 4. The BK line also has the straight Ison-plus-tria-kentemata, which is consistent in the corresponding transcription with a rhythmic repetition of pitches, **d e d e**.

The Parakalesma, which appears as a ligature in the K8 transmission in both lines 2 and 4 and is enclosed in the next set of brackets, concurs with the Didactic Song transmission:



The last set of figures is noteworthy. Related patterns conclude lines 4, 5, 6, 7, 8, and 10. The individual functions of the hypostases forming this chain of figures appear to be amalgamated into a form of cadential composite, and can be found in some of the other chants in this analysis. Although difficult to identify with any certainty, the hypostases--clearest in the BK line--and transcription recall the Thema Haploun:⁴⁸



Lines 5 and 7:

Once again this line pair opens with the Parechon-like hypostasis, the K8 line exhibiting a similar neume (see the illustration in the discussion of lines 1 and 3 above). The three signs that follow successively, though fragmented, present few identification

⁴⁸Although no two appearances are identical, each shares the same general shape and cadential function. In the case of a final cadence, the neume is missing from the composite; its function, however, is explicit in the transcription, which is the same as that found in line 6. In general, the BK settings are the most notationally detailed. In this chant, the corresponding K8 hypostasis is absent.

problems. That labelled SAD, at **c b c** in the transcription, is identical in shape to that found in the Ly67 neume-list:

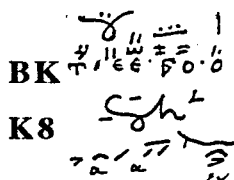


The Stavros is also clear in function, appearing here over the two-note ascending figure, **a c**.

The Kolaphismos, which is obviously an amalgam of signs in the K8 line, is consistent with most of its occurrences in the other chants, and is identical in this case with its Chartres manifestation (as the Rapisma) and with its presentation in the Didactic Song. A fragment of this figure is found here but is distinguished by the descending leap of a fourth, **c-g a**:



Two corresponding signs are found in all three kondakarian lines, the second of which resembles a Tinagma:



Its appearance is also consistent here. Line 7 presents a different fragment of this figure, and has in addition a second SAD.

Lines 6 and 8:

The relationship between these two lines is only slight. Line 6 opens with the same introductory Parechon-like figure, which is absent in the K8 line. The Lygisma and straight Ison seem to define the melodic shape of the passage; the **a b a b** motion is determined by the Lygisma, the pitch-repetition by the Ison:

BK

ГҮІ

а тун үбүмдә

The second bracketed set of formulae has not been identified, although part of the Thematismos Eso is suggested. The K8 sign bears a strong resemblance to the Ly67 version of the Piasma:

[illegible]

The kondakarian lines have what seems to be a Parakalesma, reminiscent of what appears in line 2:

ВК $\omega \chi^0 \chi^0 \chi^0 \chi^0$

The second sub-phrase of both lines opens with the familiar ascending conjunct passage and corresponding neumation:

ВК ВЛАДА
ГҮ1

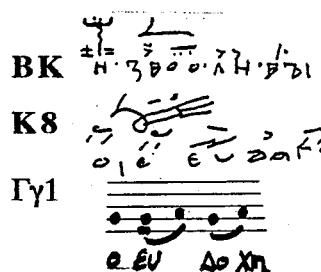
Line 8 reproduces this passage a step lower and the K8 line has a figure more closely resembling the kondakarian hypostasis. While line 6 concludes with the first of three identical cadential composites which are also found at the ends of lines 8 and 10:

BK
K8
ΓΥ1

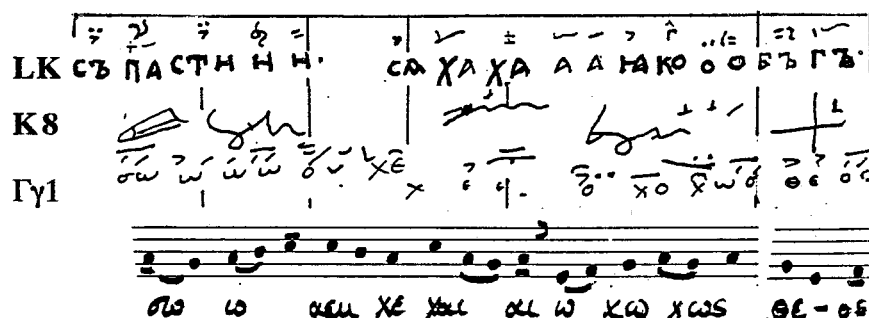
The BK epechema is again notated.

Lines 9 and 10:

Lines 9 and 10 do not constitute a pair but can be conveniently discussed together. The opening of line 9 is like that of lines 6 and 8 above, sharing both the Parechon-like opening neume and the same pitch-oscillation, **g g a g a**, with the previous lines, although the K8 figure is amalgamated with the Lygisma that follows:

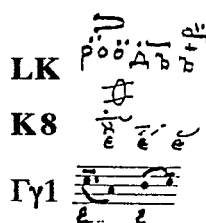


The remaining hypostases, the Thematismos Eso, **ab c c b a**, Lygisma, **ag a**, (the K8 shows the Parakalesma), and Stavros, (**g**) **e f**, though fragmented, were easily identified by means of their shapes and their Didactic Song transmissions:



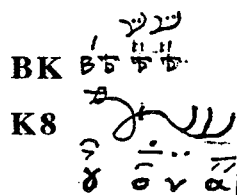
Line 10:

Line 10 opens with the characteristic conjunct rise followed by a descent of a third; the figure in the K8 line—a Theta--recalls the transcription of the Gronthisma:



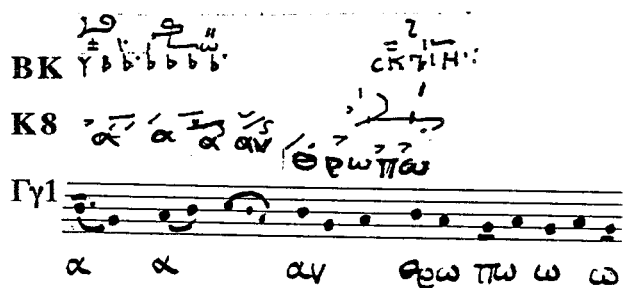
All three kondakarian lines concur in the selection of neumes. The penultimate figure preceding the final cadential composite is, in the K8 line, an amalgamation into a ligature of the three figures found in the kondakarian lines and previously encountered in

Chant 4. They could easily be any number of combinations of melodic formulae presented in the Didactic Song. The K8 hypostases, although providing few clues, show an uncanny resemblance to the kondakarian signs:



The aforementioned cadential composite is similar to those found in lines 6 and 8.

The transcription is consistent in each case:



6. The Katavasia for Epiphany, Mode I Plagal/Mode V

“Ὅτε τῇ Ἐπιφανείᾳ σου”/“ἸϢ ΔΔ ἸΒΛΙΗΗἸΕΜΛ ΤΒΟΗΜΛ”⁴⁹

The Epiphany Katavasia is considerably longer than either troparion for this feast. It has been selected for analysis from the following sources: BK (f. 92b), LK (f. 98r), UK (f. 160v), Γγ1 (f. 21v for the transcription), and K8 (f. 54v).⁵⁰ The chant has been divided into fourteen lines according to its textual breaks, but is incomplete in the BK (breaking off part way through line 7) and in the LK which, for some unknown reason, continues with completely different text and neumatation after line 10 (see p. 280 below).

Like the second Christmas Katavasia, this chant is also marked by a unique structural parallelism and regularity of cadential patterns. Both also share the same initium, which precedes the first line of the chant with the pitches **abc d c (b) c b a**. In the transcription, this figure begins and ends the first line. This melodic uniformity does not, however, extend to the kondakarian neumes, which are different for the corresponding places in that line.

“Interlinear Structural interlocking” is the hallmark feature of this chant, with elements of lines 4 and 8 recalling line 1, whose initium and cadential pattern form the cadence of line 4 and the initium of line 8. Similar interrelationships unify lines 4 and 5. Line 5 is very short, consisting of a single word that is set elaborately in two musical phrases, the second of which recurs cadentially in line 6 (the chant’s structural midpoint) in variant form in the final cadence of line 14.

⁴⁹Like the first Katavasia for Christmas, the typikon makes no mention of this chant. It is, however, found on p. 142 of the modern Greek Menaion for January.

⁵⁰Once again the VG codex changes the order of chants. It is found on f. 52r.

The Analysis

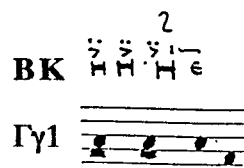
Line 1:

Chants 4, 5, and 6 share a common initium figure in spite of a difference in mode.⁵¹ The cell of the initium begins and ends the first line of the transcription; the cadence on **a** is modally correct for most of the lines. Line 1 is clearly composed of two melodic phrases which do not coincide with the textual breaks, occurring in the middle and eliding the Greek and Slavonic words “επιφανεῖα”-- “Ізвѣстїемъ”. The first phrase subdivides into two formula-complexes, the first, the initium, can be identified with no less than five melodic formulae transmitted by the Didactic Song: the Synagma, Parakletike, Hyporrhoe, Krousma, and Seisma. The hypostasis found in the K8 line is clearly the Chartres form of the Synagma:

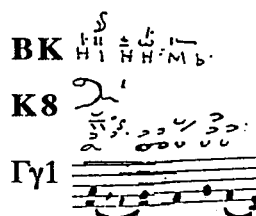
The second hypostasis, corresponding to the six-note disjunct figure in the Γγ1 transcription, **ab fg e a**, is possibly a form of the Thes kai Apothes which recurs in an altered form in line 3:

The second phrase of line 1 is an excellent illustration of the choice of kondakarian signs used for pitch-repetition as transmitted by the three manuscripts: Apostrophus-plus-Dyo Kentemata (BK), and the Stroka and Straight Ison-plus-Tria Kentemata (LK and UK), all corresponding to the repeated **a** in the transcription:

⁵¹The cell of this incipit is found in the intonation formula of the Γγ1 transcription preceding the first line of the chant with the pitches **abc d c** (**b**) **c b a**. It has not, however, been included in the example because of lack of space.



The Seisma, with the Hyporrhoe as an integer, comprises the cadence of line 1:

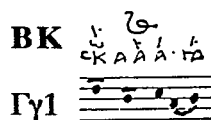


Line 2:

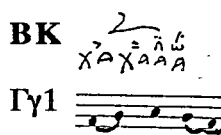
Line 2 shares similar cadential figuration--kondakarian, K8, and transcription--with line 1 but transposed a step higher. This pattern recurs in lines 4, 5, and 12, and serves as a strong unifying device. It is again identified with the Seisma formula, which is one of the most stable transmitted. The two-note rise, corresponding to the kondakarian hypostases found in all three lines, is identified with the Echadin. Perhaps most noteworthy are the differences among the kondakarian transmissions; there is concordance between the BK and UK lines, but the LK, in keeping with its own manuscript tradition, includes a non-textual trope. The Apostrophus as a sign for pitch-repetition is also a distinguishing feature of this line.

Line 3:

Two figures have been bracketed in line 3, the first of which was found in line 1; its transcription shows some change in transmission, with altered interval content and a reduction to five notes:

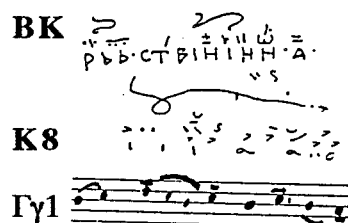


The second is clearly the Lygisma, which is a component of the line's cadence:



Line 4:

Line 4 is composed of two unequal phrases. The cadential pattern, which is also found in lines 5 and 12, was mentioned in the discussion of lines 1 and 2:



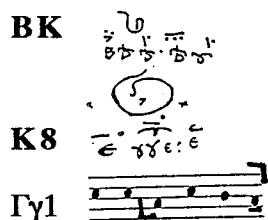
The two other bracketed figures are worth mentioning because of their correspondence with the two-note rise in the transcription; the latter is the Echadin, and the former introduces the longer of the two phrases.

Line 5:

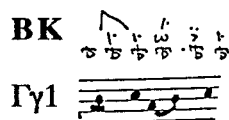
Line 5 is introduced by the four-note conjunct rise, which, because of its frequency and consistency of occurrence can be classified as an idiom. The kondakarian hypostases which represent this pattern, as in other examples are absent. The cadence, a Seisma-Synagma formula, is shared with lines 1, 2, 4, and 12, and has already been discussed.

Line 6:

This line is clearly composed of three phrases, each demarcated in turn by three formula-complexes. The first of these is the older form of the Chartres Ouranisma, whose design is consistent in all four neumatized versions, and in the four-note figure bracketed in the transcription:



The central figure in the transcription repeats in line 7, 10 and 14, and in the notation (lines 10 and 14 only), recalls the Antikenoma:



Only the BK line has a great hypostasis for the cadence, which remains unidentified. The Γγ1 transcription concludes with the characteristic double-gamma (εγγε-εγγε) rise usually reserved for the final cadence.

Line 7:

In transcription, line 7 shares the same central figure and cadence with line 6, although the neumatation in all four manuscript traditions differs between these two lines. Together lines 6 and 7 form the structural midpoint of the chant.

Line 8:

Although the notation of the kondakarian lines recalls the initium of line 1, there is no concordance in the transcriptions shown here. More interesting, however, is the figure enclosed by the box. It recurs in a number of chants with similar and corresponding transcriptions. Yet although there is no exact relationship with the Didactic Song transmission, the characteristic descending leap of a tritone (b to f, shown by the asterisk), and its general melodic shape, distinguishes this figure as the Epegerma.⁵²



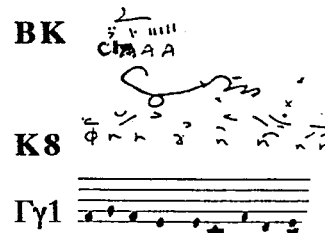
The identification of this sign has also been verified by Floros.

⁵²The Epegerma is also found in Chant 7. See: C. Floros, "Die Entzifferung," MdO III (1965), Tables XXIX and XXX.

Line 8 is in two phrases, the second of which is dominated by the Epegerma.

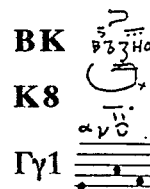
Line 9:

Line 9 is also clearly made up of two unequal phrases, demarcated by text, punctuation, and melodic formulae. The figures concluding the first phrase are a combination of the Lygisma and the Strangisma. The K8 ligature resembles the Tinagma-plus-Lygisma:

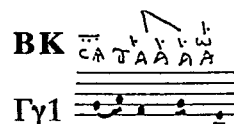


Line 10:

Line 10 opens with a distinctive upward leap of a fourth followed by the descent of a third.⁵³ This figure occurs cadentially with the same neumation in line 11, and can be found in other chants of the cycle:



The Antikenoma, comprising the central formula, has been positively identified by means of the Chartres catalogues and Didactic Song:



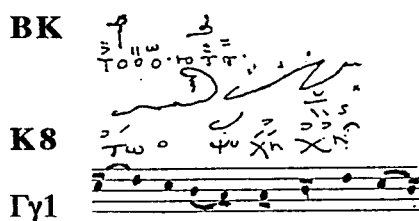
The cadential pattern of this line recalls that found in lines 6 and 7. Most importantly, this line is the point of divergence for the LK; its line concludes with a different word and resumes with entirely different text and neumation not included in this

⁵³It is possibly a form of the Echadin-Gronthisma

example.

Line 11:

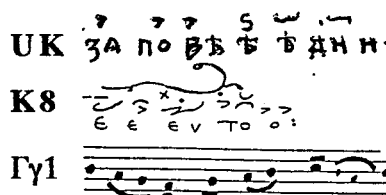
The BK also breaks off at this point simply because there is a lacuna in the manuscript. The central melodic formulae in this line each have been positively identified as the Ouranisma-plus-Thematismos Eso idiom, consistently represented in its kondakarian form by a complex of two great hypostases:⁵⁴



This line concludes in the transcription, with a descending conjunct pattern which links it with line 12. There is, however, no hypostasis correspondence.

Line 12:

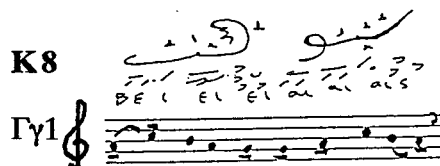
Line 12 has a unique construction, evident in the kondakarian and K8 neumation, each identified as the Hyporrhoe-Synagma. The notation demonstrates that the first two phrases have an isometrical relationship, not shared by the transcription. Here, the line opens and closes with the same four-note descending pattern that concluded line 11, illustrating a structural link between these two lines:



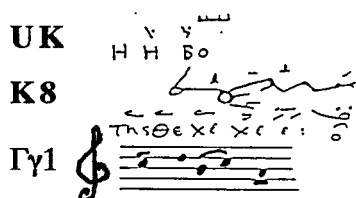
⁵⁴These were thought by Levy to be a combination of the Ouranisma-plus Thematismos Eso. ("The Slavic Kontakia and Their Byzantine Originals," Actes du XIIe Congrès Internationale d'Études Byzantines, II, Ochride, 1961, (Belgrade, 1963), p. 81) Only the latter, however, is explicit in each of its appearances.

Line 13:

Because of its length, line 13 has been divided into two separate lines, each consisting of two phrases. The second phrase of the first half opens with the four-note ascending pattern, but shows no corresponding great hypostases; only the UK presents this chant in a complete form. Three formulae have been identified: the Ouranisma, found only in the K8 line and in the transcription:



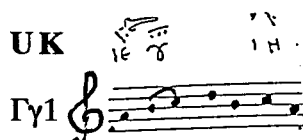
the Echadin:



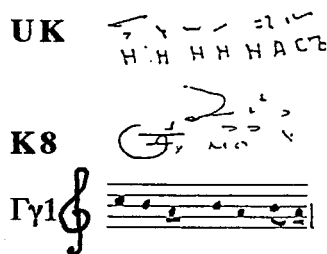
and the Hyporrhoe-Synagma, all in the second phrase. Line 13 shares the same scalar cadence with lines 11 and 12.

Line 14:

Two features characterise line 14. The first is the scalar Echadin-Gronthisma rise from **a** with the corresponding hypostasis; this, however, occurs in the middle of the line:



The second is the cadence, which has been identified as the Antikenoma, recalling line 10 (see above in line 6 for the illustration). This is an uncommon cadential figure:



7. The Second Troparion for Christmas and Stichoi, Mode VI⁵⁵

“Ανετειλας Χριστε”/“ΒΟΖΗΛΑΛ ΙΗΗ ΧΗΡΤΕ”

The Second Troparion for Christmas is found in the following sources: LK (f. 111r), UK (f. 153r), SK (f. 100r), VG (f. 38v, from the which the transcription was made), and K8 (f. 53v).

This chant is remarkable for its structural organisation and large-scale symmetrical design. The centonate construction is evident in the first line where kondakarian figures form an interlocked chain of melodic formulae, reflected by the graphically similar hypostasis-ligatures in the K8 line. These formulae consist of neumatic complexes which are seamlessly linked, yet differentiated by text and punctuation.

The chant is incomplete in the UK as the incipit has been omitted, beginning instead with the second line. All three kondakarian settings are tabulated with a transcription from the VG codex. There is a paucity of great signs in the UK line and only those neumes which have been positively identified have been bracketed. It is divided into six lines according to the lines of text (p. 295 below). The following observations on the chant's construction are appropriate:

(1) Lines 1, 4, and 6 are linked by the Theta--here the Thema Haploun--figure, which opens and closes the chant, and comprises a “cadential composite” in lines 4b and 6b, lines subdivided owing to length:




⁵⁵For the Second Troparion for Christmas, the Great Church Typikon provides the following information (Mateos I, pp. 150-151). After the readings from Isaiah 11, 1-10, Jeremiah 3:35-4:4, and Daniel 2, 31-45, the above troparion is sung. The seventh reading from Isaiah (9, 5-6) immediately follows. After which the deacon says the little litany and the three antiphons for the Liturgy.

In his annotations to the published edition of the Typikon, Mateos echoes Taft:

Stichos means here the chant comprised of psalm verses. Each stichos is followed by the troparion in its entirety...(p. 151).

Concerning who sings the refrain, choir or congregation, Mateos cites the rubrics of one the sources used to compile his edition of the Typikon:

According to ms. P, it is the people who respond: “with them, have mercy on us,” after each stichos. (*loc. cit.*, p. 151).




LK 
 K8 
 VG 

(2) The second phrase of line 4a shares neumatation and melodic figuration with the first phrase of line 1:

LK ΝΕ ΒΩ ΜΕΣ ΤΗ Η Η ΜΑ.
K8
 ΧΩΡΟΥ ΧΩΧΩ ΜΕΘ ΕΓΧΕΝΟΣ:
VG

(3) Line 3 is composed of two isometrical phrases, although K8 and the VG transcription show a lacuna in the second phrase, the first of which corresponds with that of line 4a;

(4) Line 5 constitutes the first line of the refrain, whose opening Ouranisma-complex is found in line 2. This comprises a link between the main body of the troparion and its musically-detachable refrain:

LK 
 K8 
 VG 

(5) Finally, many lines contain a Tinagma-like neume-complex that corresponds to the same set of oscillating pitches, (b) **g a g a**, which are consistent in their recurrence each time:

٨
 ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠ ١٠١ ١٠٢ ١٠٣ ١٠٤ ١٠٥ ١٠٦ ١٠٧ ١٠٨ ١٠٩ ١١٠ ١١١ ١١٢ ١١٣ ١١٤ ١١٥ ١١٦ ١١٧ ١١٨ ١١٩ ١٢٠ ١٢١ ١٢٢ ١٢٣ ١٢٤ ١٢٥ ١٢٦ ١٢٧ ١٢٨ ١٢٩ ١٣٠ ١٣١ ١٣٢ ١٣٣ ١٣٤ ١٣٥ ١٣٦ ١٣٧ ١٣٨ ١٣٩ ١٤٠ ١٤١ ١٤٢ ١٤٣ ١٤٤ ١٤٥ ١٤٦ ١٤٧ ١٤٨ ١٤٩ ١٥٠ ١٥١ ١٥٢ ١٥٣ ١٥٤ ١٥٥ ١٥٦ ١٥٧ ١٥٨ ١٥٩ ١٦٠ ١٦١ ١٦٢ ١٦٣ ١٦٤ ١٦٥ ١٦٦ ١٦٧ ١٦٨ ١٦٩ ١٧٠ ١٧١ ١٧٢ ١٧٣ ١٧٤ ١٧٥ ١٧٦ ١٧٧ ١٧٨ ١٧٩ ١٨٠ ١٨١ ١٨٢ ١٨٣ ١٨٤ ١٨٥ ١٨٦ ١٨٧ ١٨٨ ١٨٩ ١٩٠ ١٩١ ١٩٢ ١٩٣ ١٩٤ ١٩٥ ١٩٦ ١٩٧ ١٩٨ ١٩٩ ٢٠٠ ٢٠١ ٢٠٢ ٢٠٣ ٢٠٤ ٢٠٥ ٢٠٦ ٢٠٧ ٢٠٨ ٢٠٩ ٢١٠ ٢١١ ٢١٢ ٢١٣ ٢١٤ ٢١٥ ٢١٦ ٢١٧ ٢١٨ ٢١٩ ٢٢٠ ٢٢١ ٢٢٢ ٢٢٣ ٢٢٤ ٢٢٥ ٢٢٦ ٢٢٧ ٢٢٨ ٢٢٩ ٢٣٠ ٢٣١ ٢٣٢ ٢٣٣ ٢٣٤ ٢٣٥ ٢٣٦ ٢٣٧ ٢٣٨ ٢٣٩ ٢٤٠ ٢٤١ ٢٤٢ ٢٤٣ ٢٤٤ ٢٤٥ ٢٤٦ ٢٤٧ ٢٤٨ ٢٤٩ ٢٥٠ ٢٥١ ٢٥٢ ٢٥٣ ٢٥٤ ٢٥٥ ٢٥٦ ٢٥٧ ٢٥٨ ٢٥٩ ٢٦٠ ٢٦١ ٢٦٢ ٢٦٣ ٢٦٤ ٢٦٥ ٢٦٦ ٢٦٧ ٢٦٨ ٢٦٩ ٢٧٠ ٢٧١ ٢٧٢ ٢٧٣ ٢٧٤ ٢٧٥ ٢٧٦ ٢٧٧ ٢٧٨ ٢٧٩ ٢٨٠ ٢٨١ ٢٨٢ ٢٨٣ ٢٨٤ ٢٨٥ ٢٨٦ ٢٨٧ ٢٨٨ ٢٨٩ ٢٩٠ ٢٩١ ٢٩٢ ٢٩٣ ٢٩٤ ٢٩٥ ٢٩٦ ٢٩٧ ٢٩٨ ٢٩٩ ٣٠٠ ٣٠١ ٣٠٢ ٣٠٣ ٣٠٤ ٣٠٥ ٣٠٦ ٣٠٧ ٣٠٨ ٣٠٩ ٣١٠ ٣١١ ٣١٢ ٣١٣ ٣١٤ ٣١٥ ٣١٦ ٣١٧ ٣١٨ ٣١٩ ٣٢٠ ٣٢١ ٣٢٢ ٣٢٣ ٣٢٤ ٣٢٥ ٣٢٦ ٣٢٧ ٣٢٨ ٣٢٩ ٣٣٠ ٣٣١ ٣٣٢ ٣٣٣ ٣٣٤ ٣٣٥ ٣٣٦ ٣٣٧ ٣٣٨ ٣٣٩ ٣٤٠ ٣٤١ ٣٤٢ ٣٤٣ ٣٤٤ ٣٤٥ ٣٤٦ ٣٤٧ ٣٤٨ ٣٤٩ ٣٥٠ ٣٥١ ٣٥٢ ٣٥٣ ٣٥٤ ٣٥٥ ٣٥٦ ٣٥٧ ٣٥٨ ٣٥٩ ٣٦٠ ٣٦١ ٣٦٢ ٣٦٣ ٣٦٤ ٣٦٥ ٣٦٦ ٣٦٧ ٣٦٨ ٣٦٩ ٣٧٠ ٣٧١ ٣٧٢ ٣٧٣ ٣٧٤ ٣٧٥ ٣٧٦ ٣٧٧ ٣٧٨ ٣٧٩ ٣٨٠ ٣٨١ ٣٨٢ ٣٨٣ ٣٨٤ ٣٨٥ ٣٨٦ ٣٨٧ ٣٨٨ ٣٨٩ ٣٩٠ ٣٩١ ٣٩٢ ٣٩٣ ٣٩٤ ٣٩٥ ٣٩٦ ٣٩٧ ٣٩٨ ٣٩٩ ٤٠٠ ٤٠١ ٤٠٢ ٤٠٣ ٤٠٤ ٤٠٥ ٤٠٦ ٤٠٧ ٤٠٨ ٤٠٩ ٤١٠ ٤١١ ٤١٢ ٤١٣ ٤١٤ ٤١٥ ٤١٦ ٤١٧ ٤١٨ ٤١٩ ٤٢٠ ٤٢١ ٤٢٢ ٤٢٣ ٤٢٤ ٤٢٥ ٤٢٦ ٤٢٧ ٤٢٨ ٤٢٩ ٤٣٠ ٤٣١ ٤٣٢ ٤٣٣ ٤٣٤ ٤٣٥ ٤٣٦ ٤٣٧ ٤٣٨ ٤٣٩ ٤٤٠ ٤٤١ ٤٤٢ ٤٤٣ ٤٤٤ ٤٤٥ ٤٤٦ ٤٤٧ ٤٤٨ ٤٤٩ ٤٥٠ ٤٥١ ٤٥٢ ٤٥٣ ٤٥٤ ٤٥٥ ٤٥٦ ٤٥٧ ٤٥٨ ٤٥٩ ٤٦٠ ٤٦١ ٤٦٢ ٤٦٣ ٤٦٤ ٤٦٥ ٤٦٦ ٤٦٧ ٤٦٨ ٤٦٩ ٤٧٠ ٤٧١ ٤٧٢ ٤٧٣ ٤٧٤ ٤٧٥ ٤٧٦ ٤٧٧ ٤٧٨ ٤٧٩ ٤٨٠ ٤٨١ ٤٨٢ ٤٨٣ ٤٨٤ ٤٨٥ ٤٨٦ ٤٨٧ ٤٨٨ ٤٨٩ ٤٩٠ ٤٩١ ٤٩٢ ٤٩٣ ٤٩٤ ٤٩٥ ٤٩٦ ٤٩٧ ٤٩٨ ٤٩٩ ٥٠٠ ٥٠١ ٥٠٢ ٥٠٣ ٥٠٤ ٥٠٥ ٥٠٦ ٥٠٧ ٥٠٨ ٥٠٩ ٥١٠ ٥١١ ٥١٢ ٥١٣ ٥١٤ ٥١٥ ٥١٦ ٥١٧ ٥١٨ ٥١٩ ٥٢٠ ٥٢١ ٥٢٢ ٥٢٣ ٥٢٤ ٥٢٥ ٥٢٦ ٥٢٧ ٥٢٨ ٥٢٩ ٥٣٠ ٥٣١ ٥٣٢ ٥٣٣ ٥٣٤ ٥٣٥ ٥٣٦ ٥٣٧ ٥٣٨ ٥٣٩ ٥٤٠ ٥٤١ ٥٤٢ ٥٤٣ ٥٤٤ ٥٤٥ ٥٤٦ ٥٤٧ ٥٤٨ ٥٤٩ ٥٥٠ ٥٥١ ٥٥٢ ٥٥٣ ٥٥٤ ٥٥٥ ٥٥٦ ٥٥٧ ٥٥٨ ٥٥٩ ٥٦٠ ٥٦١ ٥٦٢ ٥٦٣ ٥٦٤ ٥٦٥ ٥٦٦ ٥٦٧ ٥٦٨ ٥٦٩ ٥٧٠ ٥٧١ ٥٧٢ ٥٧٣ ٥٧٤ ٥٧٥ ٥٧٦ ٥٧٧ ٥٧٨ ٥٧٩ ٥٨٠ ٥٨١ ٥٨٢ ٥٨٣ ٥٨٤ ٥٨٥ ٥٨٦ ٥٨٧ ٥٨٨ ٥٨٩ ٥٩٠ ٥٩١ ٥٩٢ ٥٩٣ ٥٩٤ ٥٩٥ ٥٩٦ ٥٩٧ ٥٩٨ ٥٩٩ ٦٠٠ ٦٠١ ٦٠٢ ٦٠٣ ٦٠٤ ٦٠٥ ٦٠٦ ٦٠٧ ٦٠٨ ٦٠٩ ٦١٠ ٦١١ ٦١٢ ٦١٣ ٦١٤ ٦١٥ ٦١٦ ٦١٧ ٦١٨ ٦١٩ ٦٢

The Analysis

Line 1:

Line 1 is composed of six linked neume-complexes, each clearly demarcated by the punctuation in the kondakarian lines and K8. Of these, the Thema Haploun, Echadin, and Tinagma, whose functions overlap and interlink, have been identified and bracketed:

Line 1 musical notation showing three staves: LK (Lydian Katakantab), K8 (Kondakarian 8-line), and VG (Vocal Graph). The LK staff contains neumes and the text 'H H H H H A X P H C T E . O O T B B'. The K8 staff contains neumes and the text 'H H H H H A X P H C T E . O O T B B'. The VG staff contains a melodic line with notes and rests.

The Thema Haploun, in the form in which it appears here, is usually the component of the final cadence, and occurs as such in line 6b. The K8 hypostasis is truer in shape to the Chartres Psephiston.

Line 2:

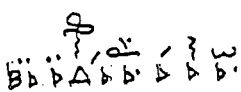
Line 2 shows three hypostases: the Tromikon:

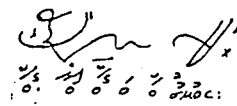
Line 2 musical notation showing three staves: LK (Lydian Katakantab), K8 (Kondakarian 8-line), and VG (Vocal Graph). The LK staff contains neumes and the text 'σ ε ε γ ε'. The K8 staff contains neumes and the text 'σ ε ε γ ε'. The VG staff contains a melodic line with notes and rests.

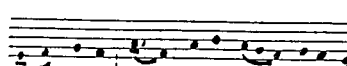
the Ouranisma-complex, which is fragmented:

Line 2 musical notation showing two staves: LK (Lydian Katakantab) and VG (Vocal Graph). The LK staff contains neumes and the text 'ε ε ε γ ε . H H H'. The VG staff contains a melodic line with notes and rests.

and the cadential form of the SAD:⁵⁶

LK 

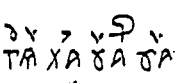
K8 

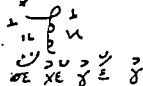
VG 

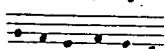
The transmission of the Ouranisma-complex is in accordance with the Didactic Song but presented here a fourth lower.

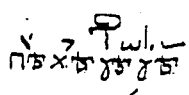
Line 3:

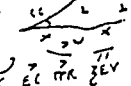
Three complexes are bracketed in line 3. The kondakarian row defines the motion in the transcription of the first group. The remaining two groups can be found in line 1 of Chant 8, and in succession in line 1 of Chant 9, in each case preserving some of the melodic motion of the Katabatromikon:

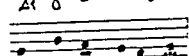
LK 

K8 

VG 

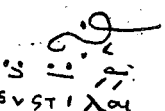
LK 

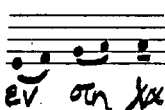
K8 

VG 

Line 4:


Line 4 divides into two phrases, labelled **4a** and **4b**. Phrase 4a is further subdivided into two phrases, which is best observed in the transcription. Only the small signs in the kondakarian line suggest the ascending step-motion of the opening phrase. The ending of the first recalls the second of the two figures bracketed in line 3:

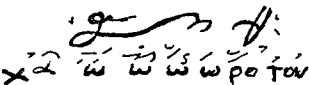
K8 

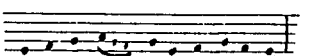
VG 

⁵⁶The hypostasis found in the K8 line more closely resembles the late Byzantine ligature, Tromikoparakalesma, an example of which can be found in Svetlana Kujumdzieva, "Über die Zeichen Aphona während der spät- und postbyzantinischen Periode," Musikkulturgeschichte: Festschrift für Constantin Floros zum 60. Geburtstag, (Herausgegeben von Peter Petersen Sonderdruck, Wiesbaden: Breitkopf und Härtel, 1990), p. 450.

Nothing has been labelled in the first half of line 4a. Line 4b consists of only two syllables of text which are provided special emphasis by the dominant Thema Haploun:

LK 

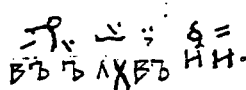
K8 

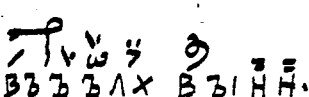
VG 

This formula in turn recalls the incipit of line as well as the final cadential composite of line 6b.

Line 5:

Line 5 is the beginning of the refrain, and only one figure has been labelled, an unusual manifestation of the Ouranisma-plus-Thematismos Eso combination which is usually found in a medial cadence:

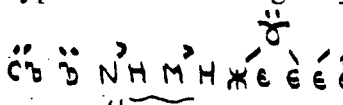
UK 

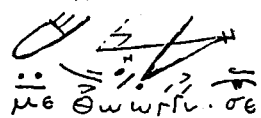
SK 

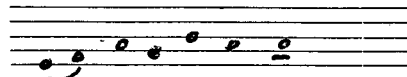
Line 6:

Line 6 is the second line of the refrain, and like line 4 is divided into two large phrases, **a** and **b**, by the epechema, clearly exhibiting an isometrical relationship between them. There is an interesting textual correlation between this line of the refrain and the refrain of Chants 1 and 3. Similar neumatism also complements this chant interrelationship.

Line 6a divides into two irregular phrases; the first is the ascending incipit, which is provided with a single kondakarian hypostasis resembling the Tinagma:

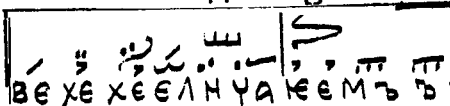
LK 

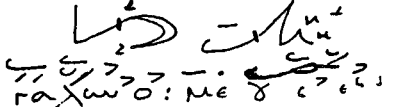
K8 

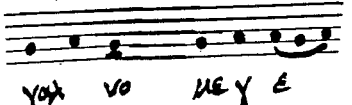
VG 

The continuation of the chant melody features much oscillation around the pitches **g** and **a**, implied by the kondakarian Echadin-Gronthisma formula in both its guises:

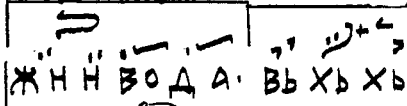
A B

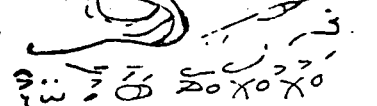
LK 

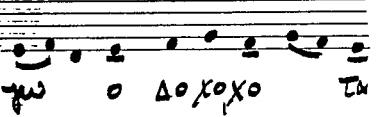
K8 

VG 

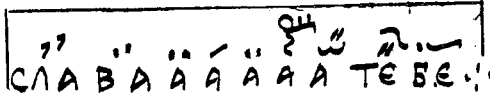
Line 6b also divides into two phrases, each with two formula-complexes. The first of these continues the neumatism and pitch-motion of phrase 6a:

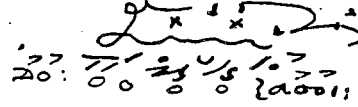
LK 


K8 

VG 

The second phrase is dominated by the Thema Haploun cadential composite:

LK 

K8 

VG 

The Stichoi

The first set of Stichoi are drawn from Psalm 92, verses 1-2, 3, and 4-5, and these were sung by a solo precentor. Confirmation of this practice is provided by the sources themselves; the UK and at least one of the Italo-Greek sources used in this study (codex VG, ff. 39r-40v), include not only the troparion and notated verses, but also the instructions as to how they are to be performed by a soloist and chorus. Moreover, Bugge adds:

The psalm verses of this group of three stichoi are in the Greek Menaion divided into five stichoi, after each of which the last half of the preceding Troparion (rubric “Ἡ ΕΞΑΚΕΣΤΗ”) is recited, in accordance with general practice.⁵⁷

The inclusion of both troparion and notated stichoi within one source is unique to the UK and may provide a rare glimpse at how the two genres of psalmody and freely-composed hymnody and their contrasting musical styles, complemented each other, and how the whole practice of responsorial hymnody was brought to Rus' and rendered in the Church Slavonic language.

A close examination of their musical construction reveals an interesting and complex handling of interwoven and recurring melodic patterns which are employed internally to unify all six psalm-strophes into a cycle. Each of the Stichoi has three to five lines which are set in a florid musical style. Most have been divided into two large asymmetrical phrases showing an antecedent-consequent construction. The first three lines of Stichos I have a stock cadential pattern (designated **A**) comprising the consequent phrase and mechanically applied regardless of the text (shown below). Line 4 of Stichos I includes only a fragment of the cadential pattern (**A 1**).

The last line of all the verses in the set is usually the shortest and the most interesting. It breaks the pattern of the previous two, and significantly introduces the non-textual letters and syllables into the text of its cadential pattern, concluding with the same double-gamma rise as the Troparion (Greek version only). This is interpreted as an indication that the chorus enters on the last half of the last strophe, like a codetta or dovetailing, providing a continuous and musically unified musical fabric, as well as a

⁵⁷A. Bugge, *MMB* VI, p. xxv.

smooth transition to the refrain, which in this case is a restatement of lines 3 and 4 of the troparion. This final cadential figuration is shared by the stichoi in both Christmas and Epiphany cycles.

The Paleoslavonic settings of these verses are texturally less florid than their Greek counterparts. The lines show a curious mix of neumatation with the introduction of kondakarian hypostases into a Coislin-like notational setting. The result of this blending is the creation of a hybrid or intermediary stage of musical notation suggesting a process of customization by the Slavic adaptors of this music. Those kondakarian hypostases tentatively identified are the Tromikon (Stichos I, lines 1, 3, and 4; Stichos II, line 2; Stichos III, lines 1B, 2, and 3), the Strepton (Stichos I, line 3), and the Katabasma (Stichos I, lines 1 and 2; Stichos II, line 2; Stichos III, line 2). The sign resembling the Katabasma is found in both phrases of each line, and where it is applicable, perhaps represents and defines the descending melodic motion in the transcription.

The construction of Stichoi II and III is like that of Stichos I but with the cadential pattern less rigorously applied. Line 3 of the Slavonic setting of Stichos II shows the Strangisma (not apparent in the transcription), which is a notational link to the final line of Stichos III.

One last and curious point occurs in line 3 of Stichos I. Exclusive to the kondakarian line is a brief passage which has been bracketed and marked with an asterisk (*). Apparently the Slavonic word “Ⲅⲉⲙⲉⲛⲉⲛⲉⲛ” (“Τὴν Οἰκουμένην”=“the inhabited earth”) has been subjected to some special “asmatic” treatment, as if the chorus interjects at this point to add some textual emphasis.⁵⁸

These same three stichoi accompany the Second Epiphany Troparion and are heard after the second set of Old Testament readings as designated by a truncated set of rubrics found in both the UK (f. 160v) and VG (f. 53r). This is the strongest evidence supporting the liturgical and musical treatment of this set of troparia and their verses as a cycle.⁵⁹

Concerning the choice of mode, the VG codex provides a Mode III Plagal signature

⁵⁸This text is a key refrain or hypopsalmos in the Constantinopolitan All-Chanted Office .

⁵⁹Following these rubrics, the VG codex supplies three additional stichoi with much the same melodies and treatment.

for each stichos, one indicating a start on **f** for the first and third verse, and on **a** for the second. By contrast, the modal choice for the first set of Epiphany Stichoi is Mode IV Plagal for the first voice but Mode III for the second and third. Yet regardless of designation, melodic figuration common to both sets of verses occurs at the same pitch levels in transcription.

In the UK immediately following these rubrics are the instructions to perform the Mode V Katavasia for Christmas, Chant 5 above.

The set of Stichoi to which this discussion refers, follows overleaf.

10

UK

ДН ВЪ НЪ И ВЪ СО ТЪ И Н

ННН Морьскы ННН Н

AAA

VG

[illegible]

UK

ДН ВЪ Ъ НЪ Ъ ВЪ ВЪ І КЪ І

$$\frac{29}{HH} \frac{7}{XB} \frac{7}{Z}$$

A
г о о с н о

$$\begin{array}{r} 3, - 1, 2, - 1 \\ \hline 0, 0, 0, 0, 0, 1 \end{array}$$

VG

[illegible]

UK

СВВФ — — — — — ОУВВ

~~Р Н Н Ш А Д С А~~

११३	१२३४५६७८९	१००००
११३	१२३४५६७८९	१००००

VG

Tα μαρτυ - ρι-α - α - α - α σου — ου ε-τι στω θη-σα — αν σοφο-ο ο ο ο ο ο ο ο ο ο ο ο ο ο ο Δαξ-α — α

8. The First Troparion for Epiphany, Mode II Plagal/Mode VI

“Ἐπιφάνεις ἐν τῷ Κόσμῳ”/“**ΤΕΚΗ ΕΑ Ε ΜΗΤΕ**”⁶⁰

The first Troparion for the Epiphany is by far the shortest chant of the cycle. It is the third Troparion of the set and is found in the following sources: LK (f. 113r), UK (f. 157r), VG (f. 49v, from which the transcription was prepared), and K8 (f. 56r). The chant divides into five lines according to the text (see p. 303 below).

The Analyses

Line 1:

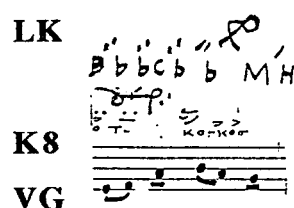
The opening of this chant shares the same neumatism with that of the Hypakoe for the Holy Fathers (Forefeast); unfortunately, the K8 version is missing the incipit. The first line divides into two symmetrical phrases but no signs have been identified. In the second phrase only the Tromikon, or possibly in this case the Katabatromikon, has been provided with a label:



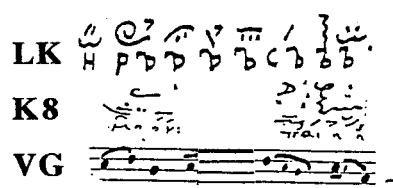
Line 2:

Lines 2 and 4 constitute a pair and together constitute a link between the Troparion and its autonomous refrain. Line 2 opens with the idiomatic conjunct rise, which it shares with line 4, and which is frequently encountered in other chants of the cycle. This rise is designated in the kondakarian lines by three sets of Kentemata (.. ..), but with a different hypostasis:

⁶⁰According to both the Great Church Typikon (Mateos I, pp. 176-177) and the Prophetologion (MMB Lectionary I, C. Høeg and G. Zuntz eds., Copenhagen: Munksgaard, 1970-1980/81, p. 61), on the Eve of the feast (5 January) after Psalm 140 (“Lord, I cry”) when the Patriarch and the priests enter with the Gospel, a litany with the responses is sung. The Patriarch ascends his throne and the readings are commenced: Genesis 1, 1-13, Exodus 4, 15-29, and Exodus 15, 22-16:1. Then follows this troparion in Mode III, with verses alternating with the refrain, after which the troparion is sung in its entirety. Immediately after, the readings resume: Joshua 3, 7-9, 2 Kings 2, 4-14, Kings 5, 9-14.

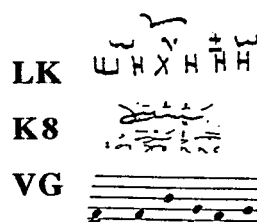


The Tromikon-like hypostasis is also shared by line 4. This structural parallelism is also carried over to the bracketed hypostasis which strongly resembles its Chartres analogue and melodic representation in the Didactic Song as the Kratemokatabasma:



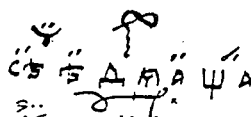
Line 3:

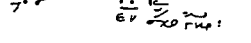
Line 3 is the beginning of the musically independent refrain, and with line 4 constitutes two phrases of one line. The shape, number and placement of the hypostases is remarkably consistent in the kondakarian and K8 versions. Three of them have been identified in line 3: the Strepton, Katabatromikon, and two occurrences of the Lygisma-Parakalesma. These last two have been clarified by an examination of the K8 line where both consistently recur as ligatures:

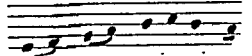


Line 4:

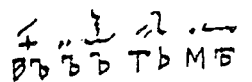
Line 4 was discussed in conjunction with line 2, which in itself comprises the second phrase of line 3. The opening neume in all three kondakarian lines strongly resembles the Chartres Parechon, in combination with a form of the Tromikon, and seems to function here as in other cases, as a signal to the approach of the final cadence; small kondakarian signs substitute the hypostasis in indicating the scalar-rise of the passage:

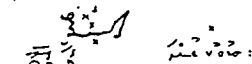
LK 


K8 

VG 

The bracketed figure in the second phrase resembles the Kratemokatabasma. Line 4 also shares some structural parallelism with line 5 in that they both have the same cadential figure--in the transcription at least--tentatively identified in the K8 line with one of the Theta neumes. Although the notation is inconsistent in line 5, the pattern recurs in a number of chants in this cycle:

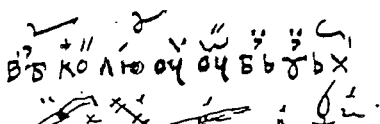
LK 

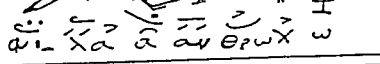
K8 

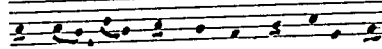
VG 

Line 5:

The opening shows consistency of neumatization between two of the three kondakarian and K8 figures bracketed: the Lygisma and Tinagma:

LK 

K8 

VG 

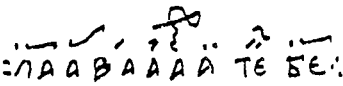
The sign and melodic pattern that introduce the second phrase and final cadence, are by their regularity of occurrence and Echadin-Gronthisma, distinguished here by a single-note rise, a repetition of the second pitch and the downward leap of a third:

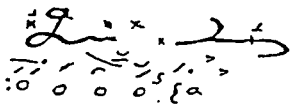
LK 

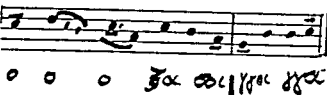
K8 

VG 

The final cadence is, according to the K8 transmission, composed of the Thema Haploun in its final cadential position:

LK 

K8 

VG 

The Stichoi

The texts for the Epiphany verses are drawn from Psalm 66: 2-3, 4-5, and 6-8. Again, only the UK provides notation for their Slavonic transmission (ff. 158r-159v); the transcription was prepared from the VG codex (ff. 49v-50v). Like those for the Christmas Troparion, each has from four to six lines which are set in a florid musical style sharing similar notational and melodic figuration. The lines of the stichoi have been divided and bracketed to illustrate the regularity of this figuration, internal and cadential. As in the first set of verses, the last line of each stichos introduces asmatic elements--and in this case kondakarian hypostases--in order to execute a smooth transition to the refrain.

However, musically and notationally, the Epiphany Stichoi are more complex. In addition to variants of the A-cadential patterns employed in the Christmas Stichoi, these verses employ and alternate a new form (designated B), which concludes lines 1 and 2 of Stichos II, and line 1 of Stichos III. More important is the appearance of the Epegerma as a medial and final cadential pattern, suggesting the interjection of the chorus into the soloist's repertory. This sign is a cheironomic gesture recurrent in the choral chants and normally directed at a group of singers as well as a notational element foreign to the predominantly Coislin notational fabric. According to the transcriptions, the Epegerma is fairly consistently represented, occurring in lines 1, 2 (medially) and 4 (final) of Stichos I; line 5 of Stichos II (final); and line 6 (final) of Stichos III. The Tromikon also recurs in these verses as it did in the Christmas set, and is found in line 3 of Stichos I, and line 3 of Stichos III.

Rubrics in both kondakar and Asmatikon corroborate the practice of the refrain being repeated after each verse: folio 159r of the UK and 51r of VG have the words “ΔΑ ΠΡΟΒΕΤΗΛΗ”--“ὕνα φωτήσης”, respectively, implying that the refrain should appear after each stichos. Both Typikon and Prophetologion also record that after the last statement of the refrain there is a Lesser Doxology followed by a full restatement of the Troparion.⁶¹ In the UK, the Second Epiphany follows immediately.

⁶¹Prophetologion I, *op. cit.*, pp. 61-62.

EPIPHANY STICHOS I

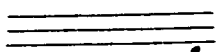
LINE 1

EPEGERMA

UK
S O O X e e e f u o d r h

H Z I H . H H H H H H H H .

VG
O E — O — OS α KTELPH—OL η — MAS

A
 H Б А А А Г О О С Л О В Н Н Н Н Н Н Н Н Н Н Н Н Н Н Н

 К а л — — е у — л о — г л — — н — с а л н — н — м а — — а с

LINE 2

UK Η ΠΡΟΣΦΥΓΗ ΑΝΗΨΕ ΣΒΟΚ ΗΑ

VG Ε ΠΙΘΑ Α ΧΑΙΤΟ ΠΡΟΣΩΠΟΝ ΑΝΤΩΝ ΕΡΗΜΑ — ΑΣ

EPEGERMA

Η ΖΗΗΗΗΗΗΗΗ

A

Handwritten musical notation on a five-line staff. Above the staff are two rows of letters: "HPO MHH" and "H H H H H H H H H H". The melody consists of eighth notes and rests. Below the staff, the lyrics are written in Greek: "και - κι ε-λε-ε - η = η η - οαλ - η - η - μα - ας".

LINE 3

TROMIKON

A

UK ΔΑΠΟΖΗΝΑ ΑΚ ΕΕΕΜΦ. ΗΑ ΞΞΞ ΜΛΗ. ΗΗ· ΠΘ ΤΒ ΤΒΘ ΟΟ ΟΟ ΟΟ ΟΟ · ΗΗ ΗΗ ΗΗ

VG τον Γνω — ω — ω — ω — ναι ευ τη η — τω ο - δο - ο - ο - ο ου σου - ου - ου

LINE 4

UK
ВЪВЪ СЪ ХЪ ПАЗЪ ЧЪ ХЪ СЪПА СЪНН КТРОК Е.ЕЕЕ ХЕЕЕЪЕ:

VG
ΕΥ ΠΑ - ΟΙΥ Ε - Ε - ΟΥΙ ΟΥ ΤΟ ΟΩ - ΤΗ - ΕΙ - Ο - ΟΥ ΣΟΥ ΧΟΥ - ΧΟΥ - ΟΥ - ΟΥ ΜΟΥ - ΜΟΥ

EPIPHANY STICHOS II

LINE 1

[illegible]

LINE 2

LINE 2

UK

VS

Н С П О В Ъ Б . А А Т Ъ С А Т Е Б Е Л Ю А Н И И К В Ъ Б С И . И И И И И И И И

ЕΞ - ο - μο - λο - Γη - σα — α - α — α - σω - σεν σοι λα - οι - οι τα — α — α — α σεν - τε ε - ε - ες

LINE 3

LINE 3

UK
А АВЪ ЗВЕСЕЛА АТЬСА.
НВЪ ЗАРАДОУЮТСЯ.
НА

VG
Eu-φρ - αv-θη-τω - οαv χααγυγαλλε-ας. θω-σαν — Ε-Ε — Ε-Ε — Ε-Ε-Ε-Ε — Εθ — vη-η — η

A1

ЗЪ НН НН НН ЧКННН.

LINE 4

[illegible]

LINE 4

A2

UK БѢ ЖЕ НАА ШЬ· Благослѣ ВЪ Н Н | НЫ ВО О О О О О О О О ЖЕ НАА ШЬ

VG

0 0E-OS 0. 0E — 0 — 0 — OS n — n — n — n — w-v — wv

LINE 5

UK ΒΛΑ ΠΟ ΣΠΟ ΒΗ Η Η ΙΙ

VG

EU LO M OXI N MA AS O OE E E O O O O O OS

LINE 6

UK
H ΔΑ ΟΥ ΒΟΗΤΗΣ ΣΑ
HE TO BB CH KO HB LH ZE M MA A AAXA AA YA

VG
Kai po-pn - en - n - n - n tw av-av tou pav-tac ta te-ra tac -ta - ns tn - n-xh-in - n - y n yn - yn

EPERGERMA

9. The Second Troparion and Stichoi for Epiphany, Mode II Plagal/Mode VI⁶²

“Ἀμαρτωλοῖς καὶ Τελώναις”/“Γρηγορητικὸς ἡ Δεῖταρμας”

The Second Troparion for Epiphany (labelled Antiphon in codex VG, ff. 50v-51r, from which the transcription was made), is longer than the previous chant and structurally more interesting. In addition to MS VG, this chant is found in four other sources used in this study: LK (f. 114r), UK (f. 160r), SK (f. 104r), and K8 (f. 53v). As in each of the other chants, this hymn has been divided according to text into seven lines with lines 2 and 3 forming a pair. Within each are two isometric phrases apparent in kondakarian and K8 neumatation, and in the transcription of the Byzantine melody (see p. 308 below).

The Analysis

Line 1:

Line 1 opens with the scalar idiom like that found in the First Troparion for Epiphany. The K8 transmission has a hypostasis which is often paired with its kondakarian cognate that is in this case absent. Two figures have been bracketed, the Tromikon and the Katabatromikon, each corresponding to the descending melodic sequence in the transcription. Although dissimilar in shape, the second K8 sign is functionally the same:

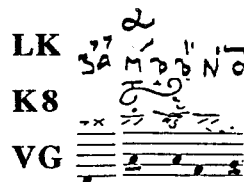
The image displays three versions of the first line of the Second Troparion for Epiphany. The top version, labeled 'LK', uses kondakarian neumatation on the text 'Η ΧΗ ΘΗ ΘΗ ΜΩΙ ΧΗ ΘΗ ΤΑΡΕΜ' and includes a bracketed descending melodic sequence. The middle version, labeled 'K8', uses a similar neumatation system with a hypostasis and a bracketed descending sequence. The bottom version, labeled 'VG', shows the Byzantine melody in staff notation.

The last hypostasis, the kondakarian figure identified by its striking similarity to the Chartres Enarxis, remains unidentified.

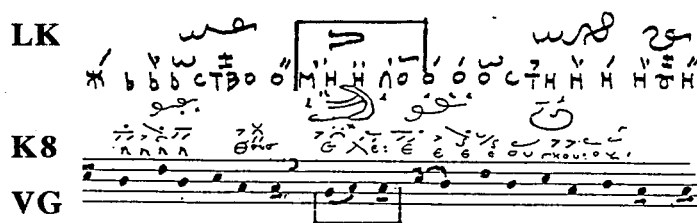
⁶²According to the Great Church Typikon (Mateos I, pp. 176-179), the Psaltes sing another troparion, Mode II Plagal, with the stichoi drawn from Psalm 92, 1-2, 3-4a, 4-5. Each verse is interrupted by the troparion's refrain. Then follows a Lesser Doxology and a complete restatement of the troparion.

Lines 2 and 3:

These two constitute a pair. In the transcription both open with the leap of a fifth, recalling some of the Tinagma figuration of Chant 7:



This is followed by two internal isometrical phrases, identified with the two Epegermata. In line 2, these are in turn linked by the Strepton-like figure, shown once again by the two-note rise and repeated pitches, *ga a*, in the transcription:

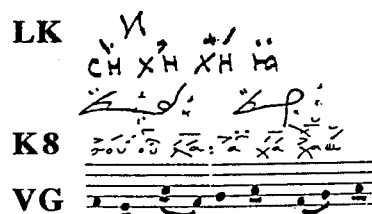


The conclusions of lines 2 and 3 are different; while line 2 shows an extended free melisma, the concluding hypostasis in line 3 is consistent with both the Synagma and its integers, the Seisma and Hyporrhoe.

Line 4:

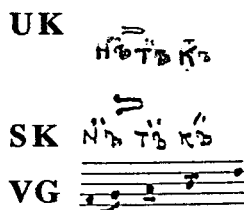
The beginning of the refrain opens with a truncated form of the scalar-rise idiom. The kondakarian and K8 hypostases bear a striking resemblance to one another, especially the second large sign in the K8 line; their identification is unclear. In general the kondakarian lines show a paucity of neumes, with only the Lygisma-plus-Strangisma followed by a tentatively labelled Kolaphismos. The latter is frequently found among the kondakarian neumes and “spelled-out” with small signs in the Middle Byzantine Asmatikon settings. It is recognised by its oscillating motion, but in this instance there is no corresponding sign in the K8 line. The transcription is, however, explicit in its

presentation of this figure and is consistent with most of the occurrences of it in the other chants:

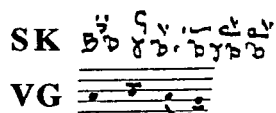


Line 5:

Most of Line 5 is missing in K8 where it is represented only by a single hypostasis corresponding to the large kondakarian sign in the UK and SK lines but not in the LK. Again there is compliance with the transcription: a conjunct rise, for the most part depicted by a set of Kentemata in the kondakarian lines and the Echadin-Gronthisma hypostasis in the UK and SK:

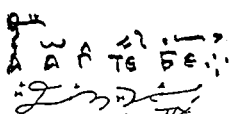


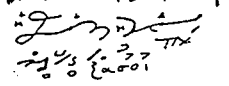
The Tromikon, found in the SK line, has also been bracketed, but in melodic exposition recalls the Strepton in its Didactic Song transmission:

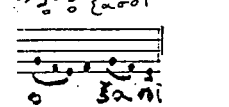


They are apparently interchangeable.

The figure resembling the Choreuma (marked X) is an exact replication of a fragment in line 2, suggesting a motivic correspondence between lines. The figuration also recalls the Hyporrhoe which is evident in all three kondakarian lines:

LK 

K8 

VG 

Summary of Analyses

Generally speaking, the differences between verse and troparion suggest various levels of contrast. Both are written in virtuosic styles, but the verse lacks the non-textual melismatic supports of the troparion, an indication that it was reserved for a single cantor. Solo performance is also confirmed by the rubric found in the VG codex (f. 52v), “Ο ψάλτης μονοφώνως.” Yet by the same token, the Slavonic setting is far less florid than the Greek; where a single neume stands in the Slavonic line, a melisma is built on the corresponding Greek syllable, while at the end of both lines, a common recurrent cadential pattern is shared. Three possible reasons for this apparent disparity between Greek and Slavonic transmission can be suggested:

- (1) local variants in the tradition must always be taken into consideration when any kind of comparative analysis is undertaken; an exact correspondence is impossible;
- (2) one must always bear in mind the active role of oral tradition in the transmission of chant melodies, and how much was extemporised by an individual soloist. The notation in the Slavonic manuscripts merely supply a syllabic skeleton;
- (3) the more conservative Paleoslavonic settings may preserve an older musical tradition, suggesting that the florid Greek version has the same syllabic underpinning, perhaps based on a pre-Oktoechal archaic psalm tone presented unembellished in the Slavic manuscripts.

CHAPTER EIGHT

SUMMARY RECLASSIFICATION OF THE KONDAKARIAN HYPOSTASES; A STATISTICAL CONCORDANCE OF THE GREAT SIGNS

The following notational categories for the modes represented can be derived and summarised from the above analyses of the selected chants. As a reminder, Chartres nomenclature has been applied, but with some caution.

Six basic classifications have been given for those signs with multiple occurrences.

(1) Among the small kondakarian signs for pitch-repetition are the Straight Ison, Apostrophus, Kentemata, the combination of Apostrophus-plus-Dyo Kentemata, and the Tria Kentemata-plus-Straight Ison, resembling the Seximata (a sign composed of three dots: ...) of the Ecphonetic and Chartres systems.

(2) In the second classification are included those signs which frequently show functional interchange, are analogues or cognates, are integers, are substitutions for one another, or are used in combination with each other. Among these are the Ouranisma-plus-Thematismos Eso, Tromikon/Strepton, Katabatromikon, Kolaphismos/Tinagma, Synagma/Hyporrhoe/Kylisma/Seisma, Tria/Stavros apo Dexias, Echadin/Gronthisma.

(3) To the next group belongs those signs that are for the most part unidentifiable, ambiguous, or unique to the kondakarian notational system. These include the Theta-group Cadential composites resembling the Thema Haploun; the Thes kai Apotes, the unique form of the kondakarian Strangisma, the Gronthisma, and the Parechon.

(4) The fundamental signs, the Lygisma-Parakalesma and Parakletike-Kylisma frequently recur as ligatures, especially in K8 transmissions.

(5) A category is also provided for those signs consistently associated in transcriptions with conjunct melodic ascent, and those frequently encountered in incipits or mark beginnings of phrases. These include the Stavros, Strepton, Echadin, and Gronthisma.

(6) In the final category are those signs having special structural functions:

- (a) for the incipit: the Echadin-Gronthisma;
- (b) medial cadential patterns: the Ouransima-plus-Thematismos Eso;
- (c) well-defined final cadential patterns: the Thema Haploun; or,
- (d) those categories that can include both incipit or pre-cadential figures.

The sign most frequently associated with this final classification is the enigmatic hypostasis resembling the Chartres Parechon.

Below is a statistical concordance or catalogue of fifteen kondakarian formulae and formula-complexes selected from the cycle of nine chants analysed in this study. Each has been provided with a representative illustration of the kondakarian form. While this by no means exhausts the repertory of melodic figures found in the kondakar and represented in the Asmatikon, this catalogue presents the most stable and commonly recurrent figures. Another aim of the compilation is to summarise by formula the cyclic and inter-hymnodic relationships among these hymns.

Statistical Concordance of Kondakarian Hypostases

I. Formula: Tinagma 

Chant Nos. 1 & 3: The Hypakoe/Katavasia for the High- Feast of the Archangel Michael/ The First Troparion for Christmas

1	Line numbers	6, 7, 8
2	Occurrences	5
3	Vars./Combs.	2
4	Initium	2
5	Medial Melisma	1
6	Medial Cadence	1

Chant No. 2A: The Hypakoe for the Forefeast of Christmas/The Holy Fathers

1	Line Numbers	1, 2, 3, 5, 6
2	Occurrences	6
3	Vars./Combs.	1
4	Initium	2
5	Medial Melisma	2
6	Medial Cadence	2

Chant No. 2B: The Hypakoe for the Forefeast of Christmas/The Three Children

1	Line Numbers	4, 6a, 6b, 7a
2	Occurrences	4
3	Vars./Combs.	2
4	Initium	2
5	Medial Melisma	2

Chant No. 4: The First Katavasia for Christmas

1	Line Numbers	2, 7, 10, 11, 1
2	Occurrences	6
3	Vars./Combs.	2
4	Initium	1
5	Medial Melisma	5

Chant No. 5: The Second Katavasia for Christmas

1	Line Numbers	5, 10
2	Occurrences	2
3	Vars./Combs.	2
4	Medial Melisma	2

Chant No. 6: The Katavasia for Epiphany

1	Line Numbers	11
2	Occurrences	1
3	Vars./Combs.	1
4	Medial Cadence	1

Chant No. 7: The Second Troparion for Christmas

1	Line Numbers	1, 3, 4a, 5, 6a, 6b
2	Occurrences	9
3	Vars./Combs.	2
4	Initium	3
5	Medial Melisma	4

Chant No. 8: The First Troparion for Epiphany

1	Line Numbers	1, 5
2	Occurrences	2
3	Vars./Combs.	1
4	Initium	3

Chant No. 9: The Second Troparion for Epiphany

1	Lines Numbers	2, 3
2	Occurrences	2
3	Vars./Combs.	1
4	Initium	2

II. Formula: Ouranisma/Thematismos Eso 7 4 3 2 1 =

**Chant No. 2A: The Hypakoe for the Forefeast of
Christmas: The Holy Fathers**

1	Line Numbers	1, 2, 5, 6
2	Occurrences	5
3	Vars./Combs.	1
4	Initium	3
5	Medial Cadence	2

**Chant No. 2B: The Hypakoe for the Forefeast of
Christmas: The Three Children**

1	Line Numbers	5
2	Occurrences	2
3	Vars./Combs.	1
4	Initium	1
5	Medial Cadence	1

Chant No. 4: The First Katavasia for Christmas

1	Line Numbers	3, 5, 12
2	Occurrences	3
3	Vars./Combs.	2
4	Medial Cadence	3

Chant No. 5: The Second Katavasia for Christmas

1	Line Numbers	1, 3, 6, 8, 9
2	Occurrences	7
3	Vars./Combs.	1
4	Initium	4
5	Medial Melisma	1
6	Medial Cadence	1

Chant No. 6: The Katavasia for Epiphany

1	Line Numbers	11, 13
2	Occurrences	2
3	Vars./Combs.	1
4	Medial Melisma	1
5	Medial Cadence	1

Chant No. 7: The Second Troparion for Christmas

1	Line Numbers	2, 5
2	Occurrences	2
3	Vars./Combs.	1
4	Medial Melisma	1
5	Medial Cadence	1

III. Formula: **Strangisma** ± 2 ± "'''' >

Chant No. 2A: The Hypakoe for The Forefeast of Christmas: The Holy Fathers

1	Line Numbers	All
2	Occurrences	15
3	Vars./Combs.	8
4	Initium	2
5	Medial Melisma	10
6	Medial Cadence	3

Chant No. 2B: The Hypakoe for the Forefeast of Christmas: The Three Children

1	Line Numbers	2, 3, 4, 5, 7a
2	Occurrences	6
3	Vars./Combs.	5
4	Initium	1
5	Medial Melisma	3
6	Medial Cadence	2

Chant No. 4: The First Katavasia for Christmas

1	Line Numbers	9
2	Occurrences	1
3	Vars./Combs.	1
4	Medial Melisma	1

Chant No. 9: The Second Troparion for Epiphany

1	Line Numbers	2, 4
2	Occurrences	2
3	Vars./Combs.	2
4	Medial Melisma	1
5	Medial Cadence	1

IV. Formula: **Tromikon/Strepton/Katabatromikon**¹ ς, Ϟ, ϣ, ϣ

**Chant Nos. 1 & 3: The Hypakoe/Katavasia for the High
Feast of the Archangel Michael/The First Troparion
for Christmas**

1	Line Numbers	1-5, 9
2	Occurrences	8
3	Vars./Combs.	4
4	Initium	3
5	Medial Melisma	3
6	Medial Cadence	2

**Chant No. 2A: The Hypakoe for the Forefeast of
Christmas: The Holy Fathers**

1	Line Numbers	1, 2
2	Occurrences	2
3	Vars./Combs.	1
4	Medial Cadence	2

**Chant No. 2B: The Hypakoe for the Forefeast of
Christmas: The Three Children**

1	Line Numbers	1, 2
2	Occurrences	2
3	Vars./Combs.	2
4	Medial Melisma	2

Chant No. 4: The First Katavasia for Christmas

1	Line Numbers	2, 10, 11
2	Occurrences	5
3	Vars./Combs.	1
4	Medial Melisma	3
5	Medial Cadence	2

Chant No. 5: The Second Katavasia for Christmas

1	Line Numbers	1, 3
2	Occurrences	2
3	Vars./Combs.	1
4	Medial Melisma	2

¹The Tromikon and Strepton occur throughout both sets of Stichoi for Christmas and Epiphany.

Chant No. 7: The Second Troparion for Christmas


1	Line Numbers	2, 3
2	Occurrences	2
3	Vars./Combs.	2
4	Medial Melisma	2

Chant No. 8: The First Troparion for Epiphany

1	Line Numbers	1, 3
2	Occurrences	2
3	Vars./Combs.	2
4	Medial Melisma	2

Chant No. 9: The Second Troparion for Epiphany

1	Line Numbers	1, 5, 7
2	Occurrences	5
3	Vars./Combs.	3
4	Initium	1
5	Medial Melisma	4

V. Formula: Thes kai Apothos .  . .

Chant No. 2A: The Hypakoe for the Forefeast of Christmas: The Holy Fathers

1	Line Numbers	6a
2	Occurrences	1
3	Vars./Combs.	1
4	Medial Melisma	1

Chant No. 2B: The Hypakoe for the Forefeast of Christmas: The Three Children

1	Line Numbers	1, 2
2	Occurrences	3
3	Vars./Combs.	2
4	Initium	1
5	Medial Melisma	2

Chant No. 6: The Katavasia for Epiphany

1	Line Numbers	1
2	Occurrences	1
3	Vars./Combs.	1
4	Medial Melisma	1

VI. Formula: Hyporrhoe/Seisma/Synagma ٢ ١١ ١٢ ١٣

Chant No. 2A: The Hypakoe for the Forefeast of Christmas: The Holy Fathers

1	Line Numbers	1, 2, 3, 5
2	Occurrences	4
3	Vars./Combs.	4
4	Medial Cadence	4

Chant No. 2B: The Hypakoe for the Forefeast of Christmas: The Three Children

1	Line Numbers	2, 3, 4, 5, 6a, 6b, 7a
2	Occurrences	7
3	Vars./Combs.	7
4	Initium	3
5	Medial Melisma	3
6	Medial Cadence	1

Chant No. 4: The First Katavasia for Christmas

1	Line Numbers	1, 2, 13, 14
2	Occurrences	5
3	Vars./Combs.	3
4	Initium	3
5	Medial Melisma	1
6	Medial Cadence	1

Chant No. 6: The Katavasia for Epiphany

1	Line Numbers	1, 2, 4, 5, 12, 13
2	Occurrences	8
3	Vars./Combs.	3
4	Initium	2
5	Medial Melisma	1
6	Medial Cadence	5

Chant No. 9: The Second Troparion for Epiphany

1	Line Numbers	3
2	Occurrences	1
3	Vars./Combs.	1
4	Medial Cadence	1

VII. Formula: **Lygisma-Kylisma/Parakalesma-Parakletike**  \pm 

**Chant Nos. 1 & 3: The Hypakoe/Katavasia for the High
Feast of the Archangel Michael/The First Troparion
for Christmas**

1	Line Numbers	1, 3
2	Occurrences	4
3	Vars./Combs.	4
4	Medial Melisma	2

**Chant No. 2A: The Hypakoe for the Forefeast of
Christmas: The Holy Fathers**

1	Line Numbers	3-6
2	Occurrences	8
3	Vars./Combs.	4
4	Medial Melisma	6
5	Medial Cadence	2

**Chant No. 2B: The Hypakoe for the Forefeast of
Christmas: The Three Children**

1	Line Numbers	5, 6a, 7a
2	Occurrences	5
3	Vars./Combs.	1
4	Initium	1
5	Medial Melisma	1
6	Medial Cadence	3

Chant No. 4: The First Katavasia for Christmas

1	Line Numbers	1(LK), 2, 8, 10, 11, 13
2	Occurrences	6
3	Vars./Combs.	2
4	Initium	4
5	Medial Cadence	2

Chant No. 5: The Second Katavasia for Christmas

1	Line Numbers	2, 4, 5 (LK, K8), 6, 8, 9, 10
2	Occurrences	10
3	Vars./Combs.	2
4	Initium	3
5	Medial Melisma	7

Chant No. 6: The Katavasia for Epiphany

1	Line Numbers	3, 4, 9, 13
2	Occurrences	4
3	Vars./Combs.	2
4	Medial Melisma	3
5	Medial Cadence	1

Chant No. 7: The Second Troparion for Christmas

1	Line Numbers	6a
2	Occurrences	1
3	Vars./Combs.	1
4	Medial Melisma	1

Chant No. 8: The First Troparion for Epiphany

1	Line Numbers	3, 5
2	Occurrences	3
3	Vars./Combs.	1
4	Initium	1
5	Medial Melisma	1
6	Medial Cadence	1

Chant No. 9: The Second Troparion for Epiphany

1	Line Numbers	4
2	Occurrences	1
3	Vars./Combs.	1
4	Medial Melisma	1

VIII. Formula: Echadin, Gronthisma (Scalar Rise and Variant Forms) ننا, س**Chants Nos. 1 & 3: The Hypakoe/Katavasia for the High Feast of the Archangel Michael/the First Troparion for Christmas**

1	Line Numbers	1, 3, 7
2	Occurrences	3
3	Vars./Combs.	2
4	Initium	3

**Chant No. 2A: The Hypakoe for the Forefeast of
Christmas: The Holy Fathers**

1	Line Numbers	3, 4
2	Occurrences	2
3	Vars./Combs.	2
4	Initium	1
5	Medial Melisma	1

**Chant No. 2B: The Hypakoe for the Forefeast of
Christmas: The The Children**

1	Line Numbers	2, (3), 7a
2	Occurrences	2 (3)
3	Vars./Combs.	1, (2)
4	Initium	1
5	Medial Melisma	2

Chant No. 4: The First Katavasia for Christmas

1	Line Numbers	2, 6
2	Occurrences	2
3	Vars./Combs.	2
4	Initium	1
5	Medial Melisma	1

Chant No. 5: The Second Katavasia for Christmas

1	Line Numbers	2, (4), 6, 8, 10
2	Occurrences	4 (5)
3	Vars./Combs.	1
4	Initium	2 (3)
5	Medial Melisma	2

Chant No. 6: The Katavasia for Epiphany

1	Line Numbers	4, 10, 11, 12, 13, 14
2	Occurrences	10
3	Vars./Combs.	2
4	Initium	1
5	Medial Melisma	7
6	Medial Cadence	1
7	Final Cadence	1

Chant No. 7: The Second Troparion for Christmas

1	Line Numbers	1, 6a, 6b
2	Occurrences	5
3	Vars./Combs.	2
4	Initium	1
5	Medial Melisma	3
6	Medial Cadence	1

Chant No. 8: The First Troparion for Epiphany

1	Line Numbers	(2), (4), 5
2	Occurrences	(3), 1
3	Vars./Combs.	(2), 1
4	Initium	-2
5	Final Cadence	1

Chant No. 9: The Second Troparion for Epiphany:

1	Line Numbers	(1, 4, 5)
2	Occurrences	0
3	Vars./Combs.	0
4	Initium	-3

IX. Formula: Thema Haploun . . . /4 

Chant Nos. 1 & 3: The Hypakoe/Katavasia for the High Feast of the Archangel Michael/The First Troparion for Christmas:

1	Line Numbers	1, 2, 3, 10
2	Occurrences	5
3	Vars./Combs.	4
4	Medial Melisma	2
5	Medial Cadence	2
6	Final Cadence	1

Chant No. 4: The First Katavasia for Christmas:

1	Line Numbers	4, 6, 10, 11
2	Occurrences	4
3	Vars./Combs.	2
4	Medial Cadence	4

Chant No. 5: The Second Katavasia for Christmas

1	Line Numbers	2, 5-8, (10)
2	Occurrences	5 (6)
3	Vars./Combs.	6
4	Medial Cadence	5
5	Final Cadence	- 1

Chant No. 7: The Second Troparion for Christmas

1	Line Numbers	1, 4b, 6b
2	Occurrences	3
3	Vars./combs.	2
4	Initium	1
5	Medial Cadence	2
6	Final Cadence	1

Chant No. 9: The Second Troparion for Christmas

1	Line Number	7
2	Occurrences	1
3	Vars./Combs.	1
4	Final Cadence	1

X. Formula: **Apothema/Epegerma**² >  + .. //

Chant Nos. 1 & 3: The Hypakoe/Katavasia for the High Feast of the Archangel Michael/The First Troparion for Christmas:

1	Line Numbers	4
2	Occurrences	1
3	Vars./Combs.	1
4	Medial Melisma	1

Chant No. 2A: The Hypakoe for the Forefeast of Christmas: The Holy Fathers:

1	Line Numbers	1, 2
2	Occurrences	2
3	Vars./Combs.	1
4	Initium	2

²The Epegerma occupies a significant medial and final cadential role in the Epiphany Stichoi.

Chant No. 4: The First Katavasia for Christmas

1	Line Numbers	1, 4, 6, 9
2	Occurrences	4
3	Vars./Combs.	2
4	Medial Melisma	3
5	Medial Cadence	1

Chant No. 6: The Katavasia for Epiphany

1	Line Numbers	8
2	Occurrences	1
3	Vars./Combs.	1
4	Medial Cadence	1

Chant No. 8: The First Troparion for Epiphany:

1	Line Numbers	1
2	Occurrences	1
3	Vars./Combs.	1
4	Initium	1

Chant No. 9: The Second Troparion for Epiphany:

1	Line Numbers	2, 3, 6
2	Occurrences	5
3	Vars./Combs.	2
4	Initium	1
5	Medial Melisma	4

XI. Formula: **Kolaphismos/Rapisma** / \mathcal{N} > +

Chant No. 2B: The Hypakoe for Forefeast of Christmas: The Three Children

1	Line Numbers	3
2	Occurrences	1
3	Vars./combs.	1
4	Medial Cadence	1

Chant No. 5: The Second Katavasia for Christmas

1	Line Numbers	5, 7
2	Occurrences	2
3	Vars./Combs.	1
4	Medial Melisma	1

Chant No. 7: The Second Troparion for Christmas

1	Line Numbers	5
2	Occurrences	1
3	Vars./Combs.	1
4	Medial Cadence	1

Chant No. 9: The Second Troparion for Epiphany

1	Line Numbers	4, 6
2	Occurrences	2
3	Vars./Combs	2
4	Initium	1
5	Medial Melisma	1

XII. Formula: Antikenoma $\vee \sqrt{\gamma} > \omega$

Chant Nos. 1 & 3: The Hypakoe/Katavasia for the High Feast of the Archangel Michael/The First Troparion for Christmas

1	Line Numbers	2
2	Occurrences	1
3	Vars./Combs.	1
4	Medial Cadence	1

Chant No. 2A: The Hypakoe for the Forefeast of Christmas: The Holy Fathers

1	Line Numbers	3
2	Occurrences	1
3	Vars./Combs.	1
4	Medial Melisma	1

Chant No. 6: The Katavasia for Epiphany:

1	Line Numbers	10, 14
2	Occurrences	2
3	Vars./Combs.	2
4	Medial Melisma	1
5	Final Cadence	1

Chant No. 7: The Second Troparion for Christmas:

1	Line Numbers	6a
2	Occurrences	1
3	Vars./Combs.	1
4	Medial Cadence	1

XIII. Formula: **Katabasma/Kratemokatabasma/Psephiston**³ > { > ~

Chants 1 & 3: The Hypakoe/Katavasia for the High Feast of the Archangel Michael/The First Troparion for Christmas:

1	Line Numbers	4, 6, 7, 8
2	Occurrences	4
3	Vars./Combs.	1
4	Medial Melisma	4

Chant No. 2A: The Hypakoe for the Forefeast of Christmas: The Holy Fathers:

1	Line Numbers	4, 5
2	Occurrences	2
3	Vars./Combs.	1
4	Medial Cadence	2

Chant No. 2B: The Hypakoe for the Forefeast of Christmas: The Three Children:

1	Line Numbers	4, 7b
2	Occurrences	2
3	Vars./Combs.	1
4	Initium	1
5	Final Cadence	1

³The Katabasma occurs throughout both sets of Stichoi, although its representation in the transcription is inconsistent.

Chant No. 4: The First Katavasia for Christmas:

1	Line Numbers	10 (BK), 14
2	Occurrences	3
3	Vars./Combs.	1
4	Initium	1
5	Medial Melisma	1
6	Medial Cadence	1

Chant No. 5: The Second Katavasia for Christmas

1	Line Numbers	1
2	Occurrences	1
3	Vars./Combs.	1
4	Medial Melisma	1

Chant No. 6: The Katavasia for Epiphany

1	Line Numbers	1, 3, 5, 9
2	Occurrences	4
3	Vars./Combs.	1
4	Initium	3
5	Medial Cadence	1

Chant No. 7: The Second Troparion for Christmas

1	Line Numbers	2, 3, 4a (SK), 5
2	Occurrences	5
3	Vars./Combs.	1
4	Initium	1
5	Medial Melisma	3
6	Medial Cadence	1

Chant No. 8: The First Troparion for Epiphany:

1	Line Numbers	2, 4
2	Occurrences	2
3	Vars./Combs.	1
4	Medial Cadence	2

XIV. Formula: Stavros/Stavros Apo Dexias/Meta Stavrou and All Variant Forms \pm , Ψ , γ , ω \pm Φ ω

Chants Nos. 1 & 3: The Hypakoe/Katavasia for the High Feast of the Archangel Michael/The First Troparion for Christmas

1	Line Numbers	4, 5, (7), 8, 9
2	Occurrences	6
3	Vars./Combs.	4
4	Initium	2
5	Medial Melisma	1
6	Medial Cadence	3

Chant No. 2A: The Hypakoe for the Forefeast of Christmas: The Holy Fathers:

1	Line Numbers	3-6
2	Occurrences	4
3	Vars./Combs.	2
4	Medial Melisma	4

Chant No. 2B: The Hypakoe for the Forefeast of Christmas: The Three Children

1	Line Numbers	1, 2, 6b
2	Occurrences	3
3	Vars./Combs.	3
4	Medial Melisma	1
5	Medial Cadence	2

Chant No. 4: The First Katavasia for Christmas:

1	Line Numbers	1, 4, 6-11, 14
2	Occurrences	12
3	Vars./Combs.	6
4	Initium	4
5	Medial Melisma	2
6	Medial Cadence	2
7	Epechemata	3
8	Final Cadence	1

Chant No. 5: The Second Katavasia for Christmas:

1	Line Numbers	3, 5-8, 10
2	Occurrences	6
3	Vars./Combs.	2
4	Initium	2
5	Medial Cadence	4
6	Epechemata	1 (BK)
7	Final Cadence	1

Chant No. 6: The Katavasia for Christmas:

1	Line Numbers	7
2	Occurrences	1
3	Vars./Combs.	1
4	Initium	1

Chant No. 7: The Second Troparion for Christmas:

1	Line Number	2, 5
2	Occurrences	2
3	Vars./Combs.	2
4	Medial Melisma	1
5	Medial Cadence	1

Chant No. 8: The First Troparion for Epiphany:

1	Line Numbers	2, 4
2	Occurrences	2
3	Vars./Combs.	1
4	Initium	2

Chant No. 9: The Second Troparion for Epiphany

1	Line Number	4, 6, 7
2	Occurrences	4
3	Vars./Combs.	3
4	Medial Melisma	2
5	Medial Cadence	2

XV. Formula: Parechon ±  

Chant No. 4: The First Katavasia for Christmas

1	Line Numbers	12, 13
2	Occurrences	2
3	Vars./Combs.	1
4	Intitium	2

Chant No. 5: The Second Katavasia for Christmas:

1	Line Numbers	1, 3, 5, 6, 7, 9
2	Occurrences	6
3	Vars./Combs.	3
4	Intitium	6

Chant No. 6: The Katavasia for Epiphany:

1	Line Numbers	12
2	Occurrences	1
3	Vars./Combs.	1
4	Intitium	1

Chant No. 8: The First Troparion for Epiphany:

1	Line Numbers	4
2	Occurrences	1
3	Vars./Combs.	1
4	Intitium	1

CHAPTER NINE

CONCLUSIONS

The Paleoslavonic Kondakars were the books of the Domestiki or choir leaders. These sources comprised not only a compendium of musical and liturgical material for the Office and Liturgy, but the melodies and all the musical information, i.e., cheironomic gestures (in the form of the Great Kondakarian Hypostases) required to direct a small chorus of highly-trained psaltes. These professional musicians learned and mastered their material by way of a living oral tradition. That the kondakars were special collections is a fact that is supported by the small number of surviving copies which would have belonged to princely libraries or to the collections of the higher clergy in large urban centers.

Kondakarnoie Pienie as a musical phenomenon does not antedate the appearance of the Alexian Ktitor/Studite ordo in Rus'. As surviving copies of the Constantinopolitan typikon and late copies of the Asmatikon attest, the choral melodic style preexisted in Byzantium. But the kondakarian musical script used to notate this music was a synthesis of known Paleobyzantine types. A system of Paleobyzantine small signs, cheironomic gestures derived from the family of Chartres hypostases, and newly created figures unique to the kondakarian system--whose origins were founded in specific practice--together with the centonate procedure of chant composition, were brought together in the eleventh century and engineered to fit the assonance and rhythm of the new Slavonic translations of the Byzantine poetry.

The strongest evidence for the typikon-kondakar correspondence is manifested in the eleventh-century Tipografsky Ustav, which is both the oldest surviving exemplar of the Alexian Studite liturgical ordo and the oldest of the five kondakars. If we consider that this typikon, which exists only in its Slavonic translation, was a hybrid type (an amalgam fusing Constantinopolitan cathedral practices with the monastic liturgical order), then we may consider Kondakarnoie Pienie the musical element of the Great Church which was absorbed into the monastic practice and later extirpated because of its complexity.

It is noteworthy that a similar related liturgical order emerged in the Greek cloisters

of Southern Italy in the twelfth century, most notably the Typikon of San Salvatore of Messina, in whose scriptorium originated the majority of the Asmatika.

All five kondakars preserve a common body of material and could be said to be the musical product of the Alexian Typikon as well as the strongest evidence of the sung offices of the Great Church in Rus'. The kondakar preserving the most Constantinopolitan elements, i.e., transliterated Greek texts, Byzantine intonation formulae (best seen in the Katavasiai for Christmas), the Polieleos, and the so-called hypopsalmoi of the "Azmatik", is the twelfth-century Blagoveshchensky Kondakar. These elements, coupled with the source's exquisitely ornate script, suggest a tradition and origin somewhat different from the remaining four.

The fourteenth-century Asmatikon from Kastoria (K8), even as an anomaly, calls into question the evolutionary development of Byzantine musical notation. With its system of Great Hypostases akin to those in the kondakar, it is unique, for it was compiled when both the Asmatikon and archaic system of hypostases were out of vogue. K8 could represent the local musical and liturgical tradition of the Kastoria Cathedral, a source copied from an extinct Byzantine archetype common to the kondakars but preserving a transitional stage in the development of diastematic notation. Yet the inclusion of chant settings from the Kastoria 8 Asmatikon has proven invaluable; the identification of many of the K8 hypostases has aided in our knowledge of many of the kondakarian signs and contributed to our understanding of the stability and the wide dissemination of chant melodies throughout Eastern Christendom in the Middle Ages.

As for the kondakarian notation, it does seem to fit chronologically into the course of development of Byzantine notational scripts as a whole, but retains the iconic forms of the Paleobyzantine neumes while including a stage of early diastemy developed in the later systems; many of the signs, such as the Ouranisma, have both Chartres and distinctly kondakarian forms. That we can positively identify many of the melodic formulae examined in the selected chant cycles and even attempt to transcribe them into modern staff notation is evidence that musical notational development in medieval Rus' did not fall into stagnation as originally supposed.

Concerning the fate of the kondakar, its chants and tradition, we may mark the year

1274 and specifically the Council of Vladimir as the official date and cause of its disappearance. We recall that the aim of the Council was the removal of Constantinopolitan elements from the liturgical practices of the Russian Church. Because of Kondakario Pienie's close association with the Great Church and its Sung Offices, we may assume that it suffered the same fate.¹ As recalled by Lisitsyn, only the territories of Novgorod were unaffected by the decisions of the Council; consequently the practices of the Great Church existed there into the next centuries.² In general, those years following the Tatar invasions formed a period of transition for the Russian Church brought about by a drastic change in circumstances, in which the faithful witnessed the gradual replacement of the elaborate liturgical practices in those centers devastated by the Mongols with simpler ordines, first by the Studite type and then by those imported from Jerusalem.

This study has endeavoured to expand our knowledge and vocabulary of this fascinating Paleoslavonic notational system. The Slavic neumes and Byzantine transcriptions of the Christmas and Epiphany chants examined above, provide a remarkably close match and we may therefore assume, taking into account the obvious differences in the Greek and Slavonic traditions, that both preserve the same melodic settings and manners of performance. In both traditions, the troparia and refrains were intended for a small ensemble or the congregation, and the verses were sung by a solo precentor.

The accessibility of all five kondakars, with their increased number and variety of settings, has enabled us to confirm the stability of the hymns transmitted and permitted a full exploration of the method of counterpart transcription, which has been applied and developed on different levels, having taken into consideration the modal, liturgical and calendaric contexts of the settings to which the method has been extended. The result has been a reaffirmation of the method's effectiveness yielding an increased repertory of known kondakarian signs, and an advancement in our general knowledge of the kondakarian notational system. A corpus of fifteen melodic formula-complexes--some of these unique to the kondakarian system (e.g., the Strangisma)--has been identified within the cycle of chants analyzed. The analyses have demonstrated that these formulae occupy key structural

¹M. Lisitsyn, HCPT, p. 29.

²Ibid.

positions in the chants, with the most consistent occurring regularly in the incipits, medial melismas, and cadences. Many of these can be considered notational and melodic idioms.

In light of this new knowledge and expanded notational vocabulary, we may now turn to that kondakarian repertory for which there is no known asmatic counterpart and therefore no Byzantine control, i.e., the kontakia, with the hope of achieving effective musical reconstructions of this vast chant body. This study has also served to illustrate the medieval Russian adaptors' assimilation and mastery of the centonate procedure of chant construction and their degree of musical literacy, which was nurtured to satisfy specific musical and liturgical needs.

Furthermore, the kondakar cannot effectively be studied independently of contemporary liturgical documents. In the absence of a "Rosetta Stone" (i.e., a treatise revealing the meaning of the large signs), liturgical sources provide the most abundant information as to the role of the kondakar in the Divine Services, the liturgical placement of the chants, and their manner of performance.

Given the lack of Paleobyzantine models, one may speculate that the kondakarian notational system—one of codified cheironomic gestures representing melodic formulae—may have been a product of a rare cultural climate of medieval Rus', and a stage of musical-notational development that moved beyond any Byzantine originals. The nearly perfect union of notation and text also attests to the artistic quality of the Slavonic translations.

In attempting to reconcile the similarities of musical style with the disparity of notational systems in the respective Greek and Slavonic traditions, we encounter considerably greater difficulties. In the cultural centers of Byzantium, as in those of the Medieval West, the methods of music writing were continually evolving. The Italo-Greek cloisters of Calabria and Messina, like Kievan Rus' existed at the periphery of the Byzantine Empire and were perhaps slow to react, or even resistant to the changes taking place at the center of the Empire, Constantinople. But as Levy has astutely observed:

The overriding rule..., is that received materials undergo idiomatic remodelling wherever they are, and musical distance from a model is no sure measure of historical distance.³

Such could easily have been the case in medieval Rus', where musical development did not

³K. Levy, "The Italian Neophytes Chant," *JAMS* XXIII (Summer, 1970), p. 211.

fall into stasis for the two centuries after the introduction of Christianity, but followed its own path and rate of development.

Although it seems that kondakarian musical notation received from Byzantium was treated much like Holy Writ, faithfully copied, unchanged from the time of its reception until its disappearance in the thirteenth century, some development and evolution of the notation is evident. And at the same time, in the absence of a Paleobyzantine archetype for the kondakar, one must also be cautious in discounting a syncretic adaptation and development of an archaic and unique musical system in Rus'. In her determination to maintain in unchanged form the rich liturgical and musical legacy she received from Byzantium, she succeeded in preserving a tradition that, in the major centers of the Empire, was gradually disappearing or was either subsumed or supplanted.

In drawing this study to a close, it is only fitting to include comments made by Strunk nearly thirty years ago as an appropriate summation:

Enormous progress has been made during the past ten to fifteen years, and today we stand much nearer to solving our problems than we have ever stood before. What are our prospects of our arriving, sooner or later, at a complete and wholly satisfactory solution? No one who has even begun to grasp the nature of the problem will call these prospects bright. However intimately one may come to understand the workings of an archaic notation like ours, one will never be able to read it. Its high degree of ambiguity forbids this. To think in terms of a positive transcription on the five-line staff is simply to deceive oneself. Under favourable conditions, and with the help of unambiguous, unimpeachable controls, one can as a rule work out a sort of reconstruction; but the operation is attended with real difficulty and the result is, at best, highly tentative. The validity of the procedure rests upon one's acceptance of a whole series of assumptions. If one uses a Byzantine control..., one has first to assume that there has been no flaw in the tradition and that the melody received and recorded in the twelfth century is indeed the melody that the tenth century sought to transmit; one has then to assume that those who first provided the Slavic books with musical signs sought also to transmit this melody; one has then to assume that the tradition on the Slavic side has been flawless in turn; one has finally to make due allowance for all perceptible conflicts between these assumptions and the explicit indications of the Slavic notation itself and for the lack of syllable-to-syllable correspondence.⁴

Above all, the kondakars and the tradition they preserve should be regarded as indicators of the zenith of cultural development and independence attained in medieval Rus' before horrific historical events altered her course. They are more than liturgical or musical

⁴O. Strunk, "Two Chilandari Choir Books," *Essays on Music in the Byzantine World*, (New York: W. W. Norton & Co. Inc., 1977), p. 228.

manuscripts; they must be perceived as rare and unique testimonials to a bygone era whose value to scholarship has not yet been fully recognised.

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Selected Terminology¹

Akathistos: This is a long hymn to the Blessed Virgin and one of the few kontakia that survives in its original unabridged form. The Akathistos is performed in its entirety on the Feast of the Annunciation (25 March) and on the fifth Friday of the Great Lenten Fast. Consisting of twenty-four stanzas, it bears the unusual feature of being unified by a single refrain.

Akolouthia: The Akolouthia was the Byzantine Order of Services that supplanted the older Asmatika and Psaltika in the fourteenth century. It absorbed much of the older repertory while including newly-composed musical material. Its creation is attributed to the reformer of Byzantine music, Ioannis Koukouzeles.

Alleluiarion: The Alleluiarion is a cycle of select psalm-verses with an alleluia refrain sung after the epistle reading at the Liturgy.

Amomos: "Blessed are the undefiled"--This is Psalm 118 or the seventeenth Kathisma, used in its entirety on Good Friday and in part at the Office of Burial.

Anabathmoi: These are the Gradual psalms of the Morning Office.

Antiphon: Traditionally, an antiphon is any non-scriptural poetic hymn form inserted between psalm verses.

Apolitikion: The Apolitikion is the term for a dismissal or benediction.

Asmatiki-Akolouthia: The term Akolouthia-Asmatiki refers to the Constantinopolitan All-Sung Offices, which included vespers, matins, the Hours, and the Pannikhida (see below).

Asmatikon: The Asmatikon was the Byzantine Choir-book mostly preserved in copies from Southern Italy.

Automelon: An Automelon is an original hymn melody that provided a model for others (see Prosomoion below.)

Canon or Kanon: The Canon was the major Byzantine hymn for of the eighth century and attributed to John the Damascene, Cosma of Mauma and others. It consists of nine stanzas or "heirmoi", eight of which are modelled on the Old Testament canticles. The ninth is taken from the Gospel of Luke.

Cheironomiae: Literally, this means the "Law of the Hand": the hand-gestures of the domestikos or choir leader.

Cherubikon: At the Liturgy, the Cherubikon is roughly equivalent to the western Offertorium and climaxing with the Great Entrance of the Gifts to be consecrated. It exists in four different versions, one ferial and three festal.

Domestikos: The title "Domestikos" refers to the Choir leader.

¹This is a list of terms encountered throughout the dissertation. In those cases where the definition is given in quotations, it has been drawn from a particular source which is given in the notes.

Doxology: This is a short hymn or words of praise ascribing glory to God. There are two forms, greater and lesser. The former concludes the Morning Office ("Glory to God in the Highest and on Earth peace, good will to towards men."). The other serves as a Christian "coda", ascribed to the Trinity, to all prayers and psalm readings.

Echos: This is the Greek indication for Mode.

Euchologion: This is an altar book, i.e., a book used by the priest and deacon for the sacraments and other services as well as for numerous special prayers and blessings.²

Exapostilarion: An Exapostilarion is one of the several lesser hymn forms [classified as troparia] employed at the morning office. "The hymn of dismissal, whose composition is ascribed to the Emperor Constantine Porphyrogenitos (A. D. 912-959).³

Heirmologion: The Heirmologion is the service book used by the readers and singers in their chanting of the canons. Each ode of a canon begins with a stanza call a "heirmos" [see next entry] (in Greek, "link"). The "Heirmologion" contains the texts of the "heirmoi" for many canons required in matins and other services.⁴

Heirmos: (pl. Heirmoi) A heirmos is a model stanza for an Ode in a Kanon or a model for accompanying troparia. There are usually nine odes although the second is often omitted.

Hypakoe: (or "Jerusalem Troparion") This is a troparion inserted between the third and fourth odes of the Kanon, and is often subjected to melismatic treatment.

Hypopsalmos: These are fragments of psalm verses used as refrains and rendered antiphonally in the Constantinopolitan All-Chanted Office.

Idiomelon: An original hymn not modelled on another.

Katavasia: In the Morning Office, the katavasiai are the Hymns of Descent where the two sides of the choir process to the middle of the church. They are sung after the eighth ode of the Canon.

Kathisma: For liturgical use in the Orthodox Church the Psalter is divided into twenty "kathismata" or sections consisting of several psalms. Each kathisma is in turn subdivided into three segments called "Glories" because each is concluded with a lesser doxology, "antiphons", directing attention to the manner in which the psalms are to be chanted, or "staseis", indicating that standing is required while the psalms are being chanted.⁵

²Nicholas Uspensky, Evening Worship in the Orthodox Church, (trans. Paul Lazor, Crestwood, New York: St. Vladimir's Seminary Press, 1985), p. 242.

³Reverend Seraphim Nassar, Divine Prayers and Services of the Catholic Orthodox Church of Christ (New York: Syrian Antiochian Orthodox Archdiocese of New York and All North America, 1938, rev. 1961), p. 1091.

⁴N. Uspensky, Evening Worship, p. 243.

⁵Loc. cit., p. 243.

Kontakion: The Kontakion was the major Byzantine poetic form that antedated the Canon. Its creation is attributed to the sixth-century poet and liturgist Romanos the Melodist, whose most famous composition is the Akathistos Hymn to the Blessed Virgin (see above). Collections of kontakia are compiled in Kontakaria (Kondakars).

Koinonikon: The Koinonikon is the Communion hymn, i.e., a psalm verse or occasionally other Biblical text, which is presently sung during the Communion of the clergy at the Liturgy. The Koinonikon is concluded by an extended and sometimes repeated singing of "alleluia."⁶

Lychnikon (Lucernarium): In the earliest Christian Church, this was the evening office of light.

Megalynarion: The Megalynarion is the Eastern Church equivalent of the Magnificat, the hymn in honour of the Blessed Virgin. Another such hymn in honour of the Blessed Virgin is the Theotokion, which comes at the end of a larger series of troparia. On Wednesdays and Fridays, such hymns also honour both the Cross and the Theotokos and are called Stavrotheotokia.⁷

Menaion: Derived from the Greek word for "month", the Menaion is a twelve-volume set of service books (one for each month) containing the variable parts (Propers) for the fixed feast days of the liturgical year, 1 September through 31 August. There is also the volume known as the Festal Menaion with the Propers for the twelve Great Feasts.

Oikos: (literally "house") This is the verse following the prooemion or introductory stanza of the kontakion or the heirmos of the Canon. Unlike the Prooemion, it is usually longer and of a different metrical construction.

Oktoechos: The Oktoechos is the book containing textual settings of hymns in the eight ecclesiastical modes, often with musical notation. These texts encompass the variable hymns for the daily office for each tone or mode—for each day of a liturgical week (Saturday evening vespers to Saturday evening vespers). Beginning with Tone 1 on the Second Saturday of Pascha [i.e., after Easter] (St. Thomas), the "Oktoechos" goes through approximately six eight-tone cycles during each Paschal year.⁸

Pannichys or Pannikhida: These headings refer to three types of services: (1) the oldest form of the Christian Vigil service, the so-called All-Night Vigil; (2) a general service performed in Christian antiquity separate from the vespers or midnight office; (3) the Office for the Dead as it is most familiarly known in modern Eastern Church practice.⁹

Pasapnoaria: "Let all that hath breath praise the Lord!". This is the concluding line of Ps. 150, employed at the end of the Canon and usually provided with oktoechal settings.

⁶Loc. cit., p. 243

⁷N. Uspensky, Evening Worship, p. 247.

⁸Ibid., p. 244.

⁹I. Mansvetov, "О Песенном Последовании," pp. 1020-1021.

Pentecostarion: The Pentecostarion is the book containing the propers for the fifty-day period from Easter Sunday to the Sunday of All Saints.

Photagogikon: A lesser hymn form, the Photagogikon is the hymn of light chanted after the Canon at the Matins service,.

Polieleos: (literally “many mercies”) Polieleos refers to Psalms 134, 135, and 136, employed in the Matins service, and are characterised by the refrain “For He is good and His mercy endureth forever!”

Proemion: The Proemion refers to the introductory stanza of the kontakion.

Prophetologion: The Prophetologion is the service book containing the Old Testament lectionary readings.

Prokeimenon or Doche: Originally, a “prokeimenon” was a refrain to all or a large number of verses of a psalm appointed to introduce a lection from the Holy Scripture which immediately followed. This refrain was composed of either one verse or a grouping of selected phrases from the psalm being used. It was repeated after each of the other verses. Present liturgical practice restricts the “prokeimenon” (meaning something “set before”) to a refrain and one to four verses of a particular psalm. Prokeimena are chanted at the Divine Liturgy, at vespers, at matins, and occasionally at other services. In most instances they continue to precede and introduce Scripture readings.¹⁰

Prosomoion: A Prosomoion is contrafactum-hymn modelled on the Automelon.

Psaltikon: The Psaltikon is the soloist’s book and counterpart to the Asmatikon.

Sticheron: (pl. stichera) Poetical verses of varying content and length composed originally to be sung to prescribed melodies (“tones”). They occur in a number of forms in nearly all Orthodox services.¹¹ Collections of stichera are gathered in the Sticherarion.

Synapte: The Synapte is another term for litany.

Triodion: This liturgical book contains the variable parts for the daily services of Great Lent and Holy Week. Use of this book commences on the Sunday of the Publican and Pharisee (twenty-two days before the start of Great Lent) and concludes with the midnight office on the night of Great and Holy Saturday. The title “Triodion” stems from the fact that many of the Lenten canons have only three rather than the customary nine odes.¹²

Trisagion: The Trisagion is an ordinary chant in use at the Divine Liturgy. Literally “Holy God, Holy Mighty, Holy Immortal, Have mercy on us!” It exists in ferial and festal forms.

Troparion: “Troparion” refers to freely-composed non-scriptural poetry inserted between psalm verses.

¹⁰N. Uspensky, Evening Worship, p. 246.

¹¹Loc. cit., p. 246.

¹²Ibid., p. 247.

Typikon or Ustav: The central liturgical book containing texts and rubrics for all services conducted in the church.

Hymn Translations

I. The Hypakoe/Katavasia for the Height Feast of the Archangel Michael:

The people who have gathered together in honour in thy house believe, oh first angel; Thou who obeyed the veiled Trinity, oh highest-ranked Michael. The angels stand in glory before the oldest instructed. With them, have mercy on us!

IIA. The Hypakoe for the Forefeast of Christmas (BK only):

Shining with the glow of fire, the Divine Sun illuminates the throne of the regent. All the earth and the air are filled, O Archangel, who comes, fulfilling the Divine will. And the enlightened having given thanks to him, sing to the commander of our lives.

IIA. The Hypakoe for the Forefeast of Christmas: The Holy Fathers:

The fire was transformed into dew to the children; the weeping was changed to joy for the women. For the angel in the struggle performed a miracle; because they in peace turned in the furnace; to whose resurrection in three days it will lead. O Commander of our lives, Lord, Glory to Thee!

IIB: The Hypakoe for the Forefeast of Christmas: The Three Children in the Fiery Furnace:

The Angel, saying to the Children cast into the furnace, then to the women who weep for us who have not been brought out: "For whom do you seek in the tomb that you bring myrrh?" For the Christ and God is risen, the life and saviour of the generation of man!

III. The First Troparion for Christmas:

Thou wast born secretly in a cave, but heaven spoke through a star and proclaimed Thee to all, O Saviour. And it brought to Thee Magi who worshipped Thee with faith: with them, have mercy on us!¹³

IV. The First Katavasia for Christmas:

Heaven brings the leaders of the people by a star to the infant who lies in a manger; And the magi having been called, who fear not sceptre and throne, but the lowliest of the poor; in which that cave and humble shroud hath shown thy divine richness. O Lord, glory to thee!

¹³Translation from The Festal Menaion, (trans., Mother Mary and Kallistos Ware, London: Faber & Faber, 1969), p. 256.

V. The Second Katavasia for Christmas:

As shepherds were piping songs a host of angels stopped them and called out, saying: "Cease now, ye who abide in the fields at the head of your flock; cry out and sing that Christ the Lord is born, whose pleasure it is to save mankind."¹⁴

VI. The Katavasia for Epiphany:

When by thy appearance thou didst enlighten the universe; then the salty sea of unbelief fled, and the Jordan flowed down returning to Heaven and raised us up; but the Divine heights keep thy commandments, O Christ God, by the prayers of the Theotokos, and have mercy on us!

VII. The Second Troparion for Christmas:

Thou hast shone forth from the Virgin, O Christ, Thou spiritual Son of Righteousness. And a star showed Thee, whom nothing can contain, contained within a cave. Thou has lead the Magi to worship Thee, and joining them we magnify Thee: O Giver of life, Glory to Thee!

Stichos I:

The Lord has reigned, he is clothed with beauty. The Lord is clothed with strength and hath girded himself. (Ps. 92, 1-2).

Stichos II:

For he hath established the world, which shall not be moved. Thy throne is prepared from of old. The floods have lifted up, O Lord; the floods have lifted up their voice. The floods have lifted up their waves, with the noise of many waters. (Ps. 93, 3-4).

Stichos III:

Wonderful are the surges of the sea. Wonderful is the Lord on high. Thy testimonies are become exceedingly credible. Holiness becometh thine house, O Lord, unto length of days. (Ps. 92, 5).¹⁵

VIII. The First Troparion for Epiphany:

Thou didst appear in the world, O Creator of the world, to lighten them that sit in darkness. Wherefore, O Lover of Mankind, glory to Thee!

Stichos I:

May God have mercy on us and bless us; may he cause the light of his countenance to shine upon us. That we may know Thy way upon the earth; Thy salvation in all nations. (Ps. 66, 2-3).

¹⁴*Ibid.*, p. 210. In this modern edition of the Festal Menaion, this chant is given for the Forefeast of Christmas

¹⁵*Loc. cit.*, pp. 259-260.

Stichos II:

Let the people, O God, confess to thee; let all people give praise to Thee, the earth hath yielded her fruit. (Ps. 66, 4-5).

Stichos III:

May God, our God, bless us; may God bless us; and all the ends of the earth fear Him. (Ps. 66, 6-8).¹⁶

IX. The Second Troparion for Epiphany:

Thou didst appear, O our Saviour, to sinners and tax gatherers out of the multitude of thy mercy; for where else would thy light shine but to those who sit in darkness? Wherefore, glory to Thee.¹⁷

¹⁶Translation from S. Nassar, Divine Prayers and Services of the Catholic Orthodox Church of Christ, (Syrian Antiochian Orthodox Archdiocese of New York and All North America, 1961), pp. 457-458.

¹⁷Ibid., p. 459.

Figure V

Supplement to Chapter One

The following is a list of Kievan metropolitans from the years 988-1305, as given by Shchapov.¹⁸

- (1) Feofilakt, 988-before 1018
- (2) Ioann I, before 1018-c. 1030
- (3) Feopempt, c. 1035-c. 1040
- (4) Ilarion, 1051- 1054
- (5) Efrem, 1054/55-c. 1065
- (6) Georgi, c. 1065-c. 1076
- (7) Ioann II, not later than 1076/77-after August 1089
- (8) Ioann III, Summer 1090-before August, 1091
- (9) Nikolai, c. 1093-before 1104
- (10) Nikifor I, 18 December, 1104-April, 1121
- (11) Nikita, 15 October, 1124-9 March 1126
- (12) Mikhail I, Summer 1130-1145
- (13) Klim (Kliment) Smoliatich, 27 June, 1147-beg. 1155
- (14) Konstantin I, 1156-1558/59
- (15) Feodor, August 1160-June 1163
- (16) Ioann IV, Spring 1164-1166
- (17) Konstantin II, 1167-1169/70
- (18) Mikhail II, Spring 1171?
- (19) Nikifor II, before 1183-after 1201
- (20) Matfei, before 1210-19 August, 1220
- (21) Kyril I, 1224/25-Summer 1233
- (22) Iosif, 1236-?

¹⁸Op. cit., p. 191.

(23) Kiril II, 1242/47-27 November 1281

(24) Maksim, 1283-6 December, 1305

Appendix I

The Lavra-gamma 67 (Lγ67) Neume-Catalogue
(Triodion, Tenth Century, f. 159r)¹⁸

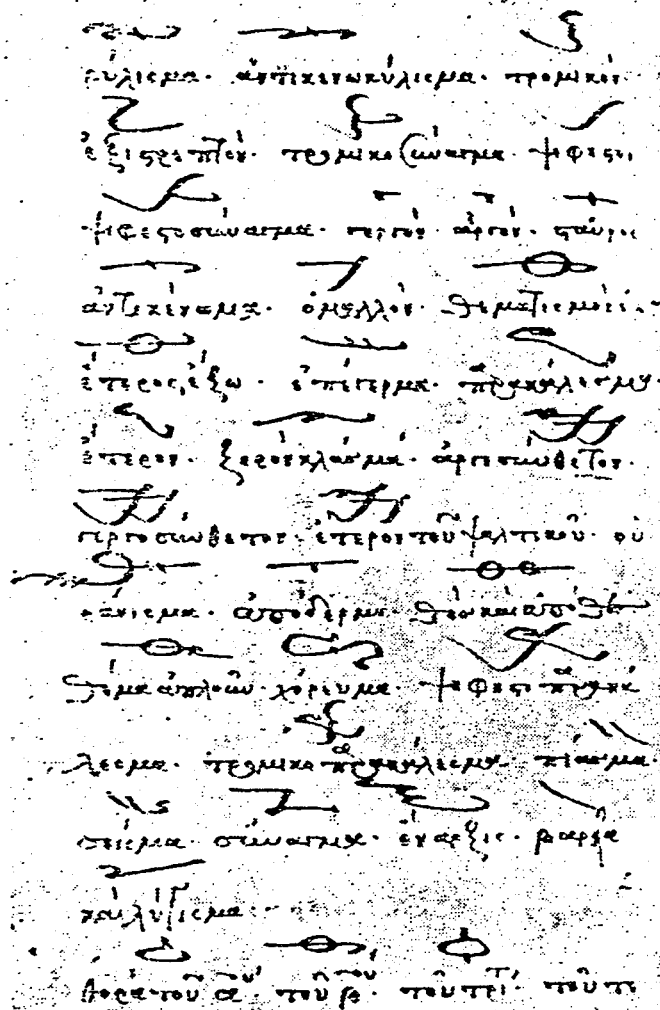
† C̣ω ṭω, δ̣η χ̣λ̣: τ̣ω̣ν̣ με̣λο̣δ̣ι̣α̣ν̣ τ̣ω̣ν̣:
 φ̣ω̣ρ̣αι̣ μ̣ε̣ν̣ δ̣ο̣ι̣μ̣, ζ̣· ἡ̣χο̣ι̣ δ̣ε̣, τ̣ά̣ν̣τ̣ε̣· μ̣ε̣σο̣ι̣, τ̣ρ̣ί̣σ̣·
 φ̣ω̣ρ̣αι̣, β̣· π̣λ̣ή̣ο̣ι̣, Δ̣: φ̣ω̣ρ̣η̣, α̣· φ̣ω̣ρ̣η̣, β̣· φ̣ω̣ρ̣η̣, γ̣·
 φ̣ω̣ρ̣η̣, Δ̣· φ̣ω̣ρ̣η̣, Ε̣· φ̣ω̣ρ̣η̣, Σ̣· φ̣ω̣ρ̣η̣, ζ̣· ἡ̣γ̣ω̣ν̣ τ̣ε̣λ̣έ̣α̣:
 ὁ̣λί̣γ̣ο̣ν̣, δ̣· γ̣ο̣ρ̣γ̣ο̣ν̣, τ̣ε̣· ψ̣ι̣λ̣ό̣ν̣, ψ̣· χα̣μ̣η̣λ̣ό̣ν̣, χ̣· κα̣τ̣ά̣ν̣τ̣ε̣.
 ἴ̣σο̣ν̣, —· σ̣υ̣ζ̣ή̣μα̣τ̣ω̣ν̣...· π̣ό̣ρ̣η̣ χο̣ρ̣, τ̣· ἀ̣π̣ὸ̣ σ̣υ̣ζ̣ή̣μα̣τ̣ω̣ν̣, Α̣·
 ὁ̣ξ̣ί̣α̣ι̣, //· κα̣ρί̣α̣ι̣, Δ̣· ἀ̣π̣ὸ̣ σ̣υ̣ζ̣ή̣μα̣τ̣ω̣ν̣, γ̣· ἀ̣π̣ὸ̣ σ̣υ̣ζ̣ή̣μα̣τ̣ω̣ν̣, Δ̣·
 ἀ̣π̣ὸ̣ σ̣υ̣ζ̣ή̣μα̣τ̣ω̣ν̣, Ε̣· ἡ̣γ̣ω̣ν̣, ν̣· ῥ̣ό̣ν̣ο̣ν̣, η̣· π̣ί̣α̣σ̣μα̣ν̣, θ̣·
 τ̣ί̣μ̣α̣ν̣, ι̣· ἀ̣ν̣α̣τ̣ρί̣χ̣η̣σ̣μα̣ν̣, κ̣· ῥ̣ό̣ν̣ο̣ν̣, λ̣·
 ο̣ύ̣ν̣α̣ν̣, μ̣· με̣τ̣ὰ̣ ἀ̣π̣ὸ̣ν̣, Ν̣· ο̣ύ̣ν̣α̣ν̣, ο̣·
 θ̣ό̣ν̣ο̣ν̣, π̣· λ̣ό̣ν̣ο̣ν̣, ρ̣· τ̣ρί̣α̣ν̣, σ̣· τ̣ά̣ν̣τ̣α̣ν̣, τ̣·
 κ̣ρ̣α̣τ̣ή̣μα̣τ̣ω̣ν̣, θ̣· ἀ̣π̣ὸ̣ σ̣υ̣ζ̣ή̣μα̣τ̣ω̣ν̣, ι̣· φ̣ω̣ρ̣η̣, κ̣·
 φ̣ω̣ρ̣η̣, λ̣· φ̣ω̣ρ̣η̣, μ̣· κα̣τ̣ά̣ν̣τ̣ε̣, ο̣· με̣τ̣ὰ̣ ἀ̣π̣ὸ̣ν̣, π̣·
 ἡ̣φ̣ι̣σ̣ό̣ν̣, ρ̣· κ̣ό̣ν̣δ̣ο̣ν̣, σ̣· χ̣ό̣ν̣δ̣ο̣ν̣, τ̣· ῥ̣ό̣ν̣ο̣ν̣, θ̣·
 π̣ό̣ρ̣η̣, κ̣· π̣ό̣ρ̣η̣, λ̣· π̣ό̣ρ̣η̣, μ̣· π̣ό̣ρ̣η̣, ν̣·
 μ̣ε̣τ̣ὰ̣ ἀ̣π̣ὸ̣ν̣, ο̣· κα̣τ̣ά̣ν̣τ̣ε̣, π̣· κ̣ό̣ν̣δ̣ο̣ν̣, ρ̣· χ̣ό̣ν̣δ̣ο̣ν̣, σ̣·
 ἀ̣ν̣α̣τ̣ρί̣χ̣η̣σ̣μα̣ν̣, τ̣· γ̣ο̣ρ̣γ̣ο̣ν̣, θ̣·

¹⁸Reproduced from *Specimina Notationum Antiquiorum, pars principalis*, (O. Strunk, ed., MMB, Main Series, Vol. VII, Copenhagen: Munksgaard, 1965), plate 12.

Appendices II, III, and IV

Tables of Cheironomic Gestures Extracted from Codex A899










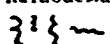

(f. 2v)¹⁹







¹⁹Reproduced from E. Toncheva, *Problemi na Starata Bulgarska Muzika*, (Sofia: Izdatelstvo Nauka i Izkustvo, 1975), pp. 53-58.

СРАВНИТЕЛНА ТАБЛИЦА*

Знаци от Преславската керамична плочка от IX в.

Знак I	Знак II	Знак III
		
екфонетична нотация		
хипокризис	сирматике	барейна
		
палеовизантийска нотация		
исефистон (Шартр)	сирма	барейна
		
катабасма (Козаген)	синагха	
		

Знаци от Остромировото евангелие от XI в.

телейа	хипокризис
	
руска кондакарна нотация	катабасма („змиѣца“)
стаурос (крюч)	
	

Знаци от Зографския трѣбологий от XIII в.






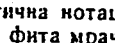
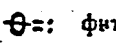


Тема (фита)	Знак I	Големи хиромични знаци
		Знак II
палеовизантийска нотация		
		
руска сематична нотация	хореума от Атински	руски кондакарен
 =  > фита мрачная	ръкопис № 899, лист 193.	знак
 =: фита светлая		

ТАБЛИЦА НА ХИРОНОМИЧНИТЕ ЗНАЦИ*

<i>Групи I и II</i>		Група III	
Тес кай апотес.		Псефистон-паракалесма	
Тематизмос (езо)		Енарксис	
Уранисма		Тема хаплун	
Синагма		Епегерматос	
Тинагма			
Тесара			
Ксерон-класма			
Хомалон			
Паракалесма			
Пеластон			
Аргосинтетон			
Хореума + Ксерон-класма			
Ксерон-класма + псефистон			
		Псефистон	
		Барейа	
		Антикенома	
		Пиасма	
		Лигисма	
		Хетерон паракалесма	
		Параклетике	
		Тромикон	
		Стрептон	
		Хомалон	

* В последованието на знаците в трите групи е спазен порядъкът на появяването им в псисопението.

XVI. ἀπολων πλοσ σὶ χερσὶ ἐμαυτοῦ.
 ἡ ἀρετὴ. Ε ε π ε ε ρος.
 βαρύνετε τὰ φώματα· ἀμαρτωλὰ
 δουλοῦντα πάντα ἀπαμύναται
 μετὰ σπέρματός· σὺν ὧς
 ἀμαρτωλὸν σήμερον· μετὰ
 θμο ο ο ο C· διπλοῦντε
 τὰ ἀσθενήματα· ὁ θς ὁ βασιλεὺς
 ἐξ ἑστέ ἐξ ἑστέ ἐξ ἑστέ
 μὲν ἰσχυροὶ ἰσχυροὶ· ὁ πρῶτος μὲν
 πνεύματα τὰ ἀναρτῶντα
 πτωχοὶ μαρτυροῦντες· ὁ πρῶτος ἰσχυρὸς
 δεξ. XVII. Συνοπ. . . .

XVII.
 τῶν ἐμπεχόντων τὴν ἐκείνου
 ἀποδοῦναι ἵνα ἀμμου· τὸν κς
 ἡ ἐκείνου· ἡ ἐκείνου· ἡ ἐκείνου
 ἡ ἐκείνου· ἡ ἐκείνου· ἡ ἐκείνου
 ἡ ἐκείνου· ἡ ἐκείνου· ἡ ἐκείνου
 ἡ ἐκείνου· ἡ ἐκείνου· ἡ ἐκείνου

The Koukouzelean Didactic Song of Manuscript St. Blasien
 (Fifteenth-Sixteenth Century)

Reproduced from M. Gerbert, *De Cantu et Musica Sacra*, (Graz, Austria,
 1774, Reprint 1970), Plates XII-XVII.

Appendix VI

**The Transcription of the Koukouzelean Didactic Song from
Codex A2444 (Fourteenth Century, ff. 14v-15v).**

[illegible]

Handwritten musical score for a Greek hymn, featuring five staves with Greek lyrics and musical notation. The lyrics are written in Greek and include religious themes.

Lyrics (Staff 1):

ΥΕ - ΤΑΙ ΔΙ ΠΛΟ ΠΕ ΛΑΟ - ΜΑ - ΘΕ Ε Ε Ε Ε Ε ΜΑ Α ΠΛΩ ΤΕ-ΛΟΣ ΟΤΙ ΧΕ ΡΩΝ ΕΝ ΤΑΥΤΟ

Lyrics (Staff 2):

ΡΑ - Α ΡΟΥ Ε ΤΕ Ε Ε ΡΟΣ ΡΑ-ΡΟΥ ΤΕ - ΤΡΑ-ΦΩ - ΝΟΣ Α - ΝΑ - ΟΥ ΜΑ - ΔΑΡ - ΤΑ ΤΑΥ - ΤΑ Α ΤΑΝ - ΤΑ ΜΕ ΤΑ Ε ΠΕ ΧΕΡ

Lyrics (Staff 3):

ΜΑ - ΤΟΣ Α - ΝΑ ΠΟΥΛΑ ΟΥ - ΜΕ - ΡΟΥ ΡΟΣ - ΜΟΣ ΔΙ - ΠΛΟ - ΤΕ - ΛΑΟ - ΘΟΥ - ΦΘΟ - ΡΑ ΕΝ - ΑΡ-ΣΙΣ ΕΡΓΟΥ ΑΡ-ΓΟΥ

Lyrics (Staff 4):

ΚΑΙ ΤΡΟ ΟΥΣ - ΘΑ - ΤΑ ΠΝΕΥΜΑ - ΤΑ ΤΕΘΑ - ΓΑ ΕΠΤΑ ΦΥ ΚΑΙ ΔΙΑ - ΦΟΝΟΣ ΚΑΙ ΘΙ - Α ΚΡΑ - ΤΗ - ΜΑ - ΤΑ ΕΝ ΤΕΧ ΝΥΣ ΟΥΝ ΤΕ - ΘΕΥ - ΤΑ ΠΑΡΑ Ι - Ω ΚΥ

Lyrics (Staff 5):

- ΝΟΥ ΤΟΥ - ΧΟΥ ΧΟΥ ΣΕ - ΛΗ ΚΑΙ ΜΑ - Λ ΟΥΕ - ΡΟ Ο Ο Ο Ο Ο Ο Ο Ο

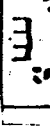
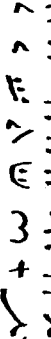

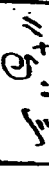
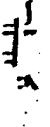


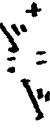

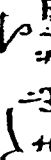
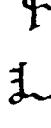


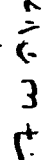
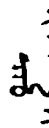


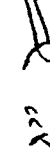






CHANT TRANSCRIPTIONS

List of Chants in Counterpart Transcription

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CHANTS NOS. 1 & 3: KATAVASIE FOR
THE FEAST OF ARCHANGEL MICHAEL;
THE FIRST TROPARION FOR CHRISTMAS
MODE VI

LINE 1

	ECHADIN/GRONTH.	LYG. + PARA.	THETA	TROMIKON
LK	 TA HA POOAH H H H H H H	 H H H H H H H H	 H H H H A A A B B	 H H H H A A A B B
SK	 TA HA POOAH H H H H H H	 H H H H H H H H	 H H H H A A A B B	 H H H H A A A B B
BK	 HA AH B B B POOAH	 H H H H H H H H	 H H H H A A A B B	 H H H H A A A B B
LK	 HA AH B B B POOAH	 H H H H H H H H	 H H H H A A A B B	 H H H H A A A B B
K8	 HA AH B B B POOAH	 H H H H H H H H	 H H H H A A A B B	 H H H H A A A B B
G1	 HA AH B B B POOAH	 H H H H H H H H	 H H H H A A A B B	 H H H H A A A B B

LINE 2

STREPTON

LK

SK

BK

LK

X8

G1

KATABATROMIKON

ANTIKENOMA

LINE 3

LK 11 2 1 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 104

SK 7/11/1950 80000000


BK $\begin{matrix} \sim & 2 & \delta \\ \text{Вб} & \text{Убстб} & \text{Нбб} & \text{Мб} & \text{Обб} & \text{Тннн} \end{matrix}$

LK $\frac{1}{Bb} \frac{2}{Yb} \frac{3}{Cb} \frac{4}{Tb} \frac{5}{Nb} \frac{6}{Mb} \frac{7}{Th}$

K8



G1

G1



αλλου ρα
vo xo xoo
oo
oo x o oo se
E na stav E kn
n n x n n pu ze

LINE 1
THEMA HAPLOUN

[illegible]

LINE 2

[illegible]

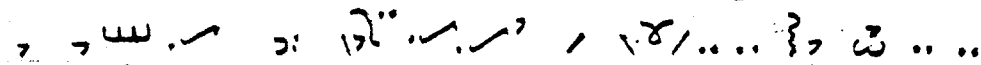
$\overline{P} \quad \theta \quad \varphi = 2$

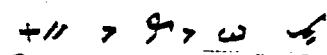
$$P_0 P_1 P_2 P_3 P_4 P_5 P_6 P_7 P_8 P_9 P_{10} P_{11} P_{12} P_{13} P_{14} P_{15}$$


П Р В Ы Н А А Ч А Н Г Е Л Е


LINE 7

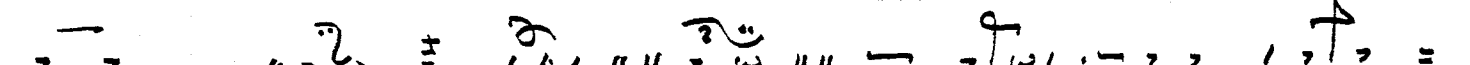
A
ECHADIN

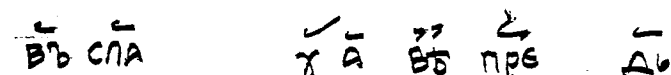
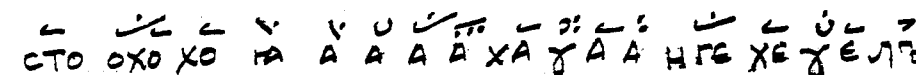
LK 
 Н ВѢЛХ ВѢИ Н ХН ХН ТН. ПРН НН НН ХН ѠН НН

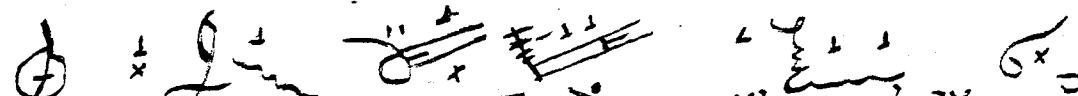


 ВЕХЕ ѠЕЕ ДЕ.

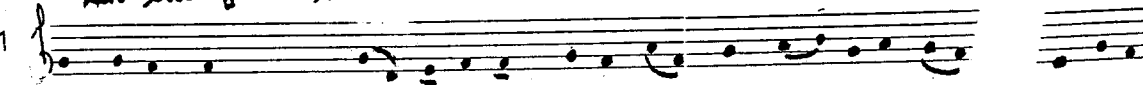
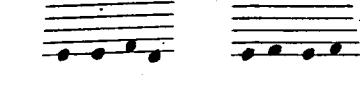
SK 
 Н ВѢЛХ ВѢИ Н ХН ХН ТН. ПРН НН НН ХН ѠН НН.


 ВЕХЕ ѠЕЕ ДЕ.

BK 
 ВѢ СЛА. АХАХА. ВѢ. ПРЕЕ. ЕЕ. ХЕ ѠЕ. ЕЕ. СТО ХО ѠО. ИА. АГРЕ. ЕХЕ ХЕ. ЛЫ.

LK 
 ВѢ СЛА 
 Ѡ А ВѢ ПРЕ Д. СТО ОХОХО ИА А А А А ХА Ѡ А А НГЕ ХЕ Ѡ ЕЛѢ

K8 
 και μα γ α χα α γ ο ο ι προ ο ο ι ση χη Ѡ η γυ νε 
 ΧΕ Ѡ Ε ΝΕ Ε η εν.

G1 
 χα μα γ α χα α γ ο ο ι προ ο ο ι ση χη Ѡ η γυ νε 
 ΧΕ Ѡ Ε Ε ΓΚΕΝ

LINE 10		B	
A		THEMA HAPLOUN	
LK			
SK			
BK			
LK			
K8			
G1			

CHANT NO. 2A: THE FOREFEAST
OF CHRISTMAS: THE KATAVASIE
FOR THE HOLY FATHERS
MODE VI

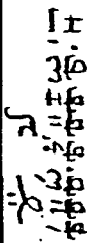
LINE 1a

	STRANG.	TIN. EPEG.	OURANISMA	
BK				
BK				
LK				
K8				
G1				

LINE 1b

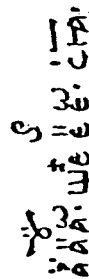
TIN + PARA. + SYN.

TROMIKON



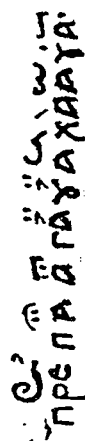
Handwritten musical notation for the BK part, first system, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with a final measure containing a double bar line and a repeat sign.

BK



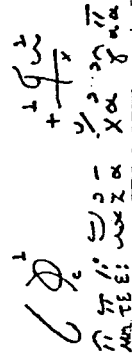
Handwritten musical notation for the BK part, second system, continuing the melody from the first system. It features a treble clef and a key signature of one flat, with notes and rests.

BK



Handwritten musical notation for the LK part, first system, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with a final measure containing a double bar line and a repeat sign.


LK




Handwritten musical notation for the K8 part, first system, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with a final measure containing a double bar line and a repeat sign.

K8

G1



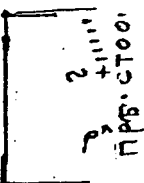
Handwritten musical notation for the G1 part, first system, featuring a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with a final measure containing a double bar line and a repeat sign.



Handwritten musical notation for the G1 part, second system, continuing the melody from the first system. It features a treble clef and a key signature of one flat, with notes and rests.

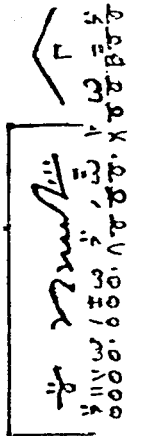
LINE 2a

STRANGISMA

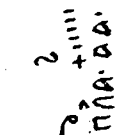
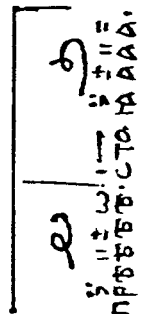


BK

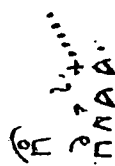
TINAGMA/EPEGMA



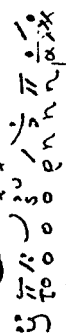
OURANISMA



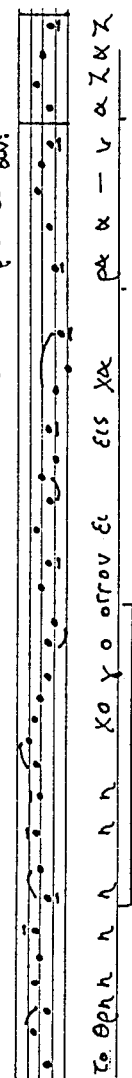
BK



LK



K8



G1

LINE 2b

	STRANGISMA	TROMIKON	TINAGMA/PARAKALESMA/SYN.
BK	<p> </p>	<p> </p>	<p> </p>
BK	<p> </p>	<p> </p>	<p> </p>
LK	<p> </p>	<p> </p>	<p> </p>
K8	<p> </p>	<p> </p>	<p> </p>
G1	<p> </p>	<p> </p>	<p> </p>

LINE 3b

	THES KAI APOTHES	STRANGISMA	STRANGISMA
BK	<p>ῥῥῥῥ·χῶχῶχῶχῶ·δῖνῖν·σῖνῖν·</p>	<p>ἀρχᾶ·ῖῖῖῖ·ῖῖῖῖ·</p>	<p>ἐχῆ·ἐχῆ· λῆῆ·ῖῖῖῖ·ῖῖῖῖ·ῖῖῖῖ·</p>
BK	<p>σῖνῖν·ῖῖῖῖ·ῖῖῖῖ·ῖῖῖῖ·ῖῖῖῖ·</p>	<p>ῖῖῖῖ·ῖῖῖῖ·ῖῖῖῖ·</p>	<p>ἀ·ἐ·χῆ·χῆ·σῖνῖν·βῖνῖν·ῖῖῖῖ·ῖῖῖῖ·</p>
LK	<p>σῖνῖν·ῖῖῖῖ·ῖῖῖῖ·ῖῖῖῖ·ῖῖῖῖ·</p>	<p>ῖῖῖῖ·ῖῖῖῖ·ῖῖῖῖ·</p>	<p>ἀ·ἐ·χῆ·χῆ·σῖνῖν·ῖῖῖῖ·ῖῖῖῖ·ῖῖῖῖ·ῖῖῖῖ·</p>
K8	<p>Δι·Α·Κο·Χο·Χο·Ο·</p>	<p>Υ·Ο·Ο·Ο·Ο·</p>	<p>Δι·Α·Κο·Χο·Χο·Ο·</p>
G1	<p>Δι·Α·Κο·Χο·Χο·Ο·</p>	<p>Υ·Ο·Ο·Ο·Ο·</p>	<p>Δι·Α·Κο·Χο·Χο·Ο·</p>

LINE 5a

	SYNAGMA	SAD + STRANGISMA
BK		
BK		
LK		
K8		
G1		

TOIC ΔΕ ΕΓΓΕ ΤΑ - ΝΥ & ΥΑ - ΚΣ - ΤΑ - ΟΙ ΧΙ ΧΙΥ ΧΑ Κ ΤΑ ΜΑ Ν ΥΑ Ν ΟΑ ΧΑ - Χ&S

LINE 5b

Handwritten musical notation for LINE 5b, featuring various staves and a central box labeled "STRANGISMA".

Staves:

- BK (Bass Clef):**
 - First staff: $\text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}}$
 - Second staff: $\text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}}$
 - Third staff: $\text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}}$
- LK (Lute Clef):**
 - First staff: $\text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}}$
 - Second staff: $\text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}}$
 - Third staff: $\text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}}$
- K8 (Klaviatur Clef):**
 - First staff: $\text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}}$
 - Second staff: $\text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}}$
 - Third staff: $\text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}}$
- G1 (Guitar Clef):**
 - First staff: $\text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}}$
 - Second staff: $\text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}}$
 - Third staff: $\text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}} \text{H}^{\text{H}}$

STRANGISMA (Central Box):

Handwritten musical notation within the box, including various symbols and clefs.

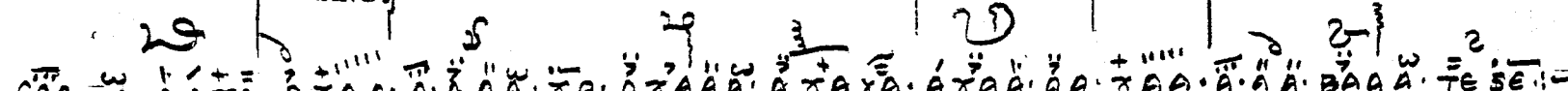
Other Notation:

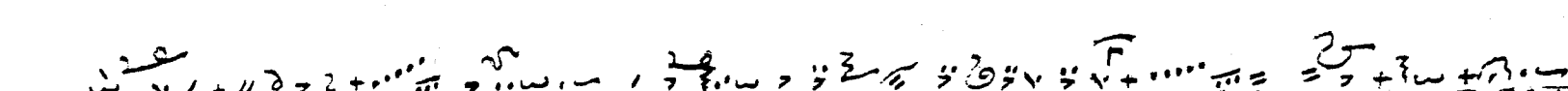
- Handwritten musical notation on the right side of the page, including various symbols and clefs.
- Handwritten musical notation at the bottom of the page, including various symbols and clefs.


LINE 6a

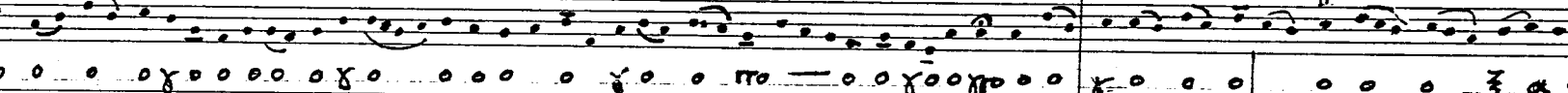
ECHADIN THES KAI APOTHES
 BK H̄A ȲA. N̄B. N̄I H̄. ȲE. J̄EE. Ē. ĒĒĒĒ. ĒX̄Ē ȲE. ĒĒ J̄EE. X̄H̄Z̄NH̄. H̄A ĀĀ ĀĀ. W̄EE. H̄A. ḠO.
 BK H̄A ȲA. N̄B. N̄I H̄. ȲE. J̄EE. Ē. ĒĒĒĒ. ĒX̄Ē J̄E. ĒĒ J̄EE. X̄H̄Z̄NH̄. H̄A ĀĀ ĀĀ. W̄EE. H̄A. ḠO. C
 LK N̄A ȲA. N̄B. N̄I H̄. ȲE. J̄EE. Ē. ĒĒĒĒ. ĒX̄Ē J̄E. ĒĒ J̄EE. X̄H̄Z̄NH̄. N̄A ĀĀ ĀĀ. W̄EE. H̄A. ḠO. C
 K8 H̄A ȲA. N̄B. N̄I H̄. ȲE. J̄EE. Ē. ĒĒĒĒ. ĒX̄Ē J̄E. ĒĒ J̄EE. X̄H̄Z̄NH̄. N̄A ĀĀ ĀĀ. W̄EE. H̄A. ḠO. C
 G1 H̄A ȲA. N̄B. N̄I H̄. ȲE. J̄EE. Ē. ĒĒĒĒ. ĒX̄Ē J̄E. ĒĒ J̄EE. X̄H̄Z̄NH̄. N̄A ĀĀ ĀĀ. W̄EE. H̄A. ḠO. C

LINE 6b

BK 

LK 

K8 

G1 

CHANT NO. 2B: HYPAKOE FOR THE
THREE CHILDREN IN THE FIERY
FURNACE: MODE VI

LINE 1

S.A.D.

THES KAI APOTHES

TROMIKON ERRIA

BK

ΑΓΓΕΛΟΝ ΤΩΝ ΤΡΙΩΝ

K8

ΑΓΓΕΛΟΝ

K8

ΑΓΓΕΛΟΝ

ΑΓΓΕΛΟΝ ΤΩΝ ΤΡΙΩΝ

ΑΓΓΕΛΟΝ ΤΩΝ ΤΡΙΩΝ

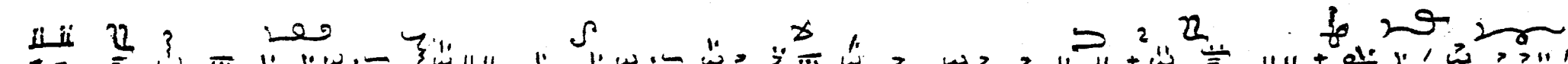
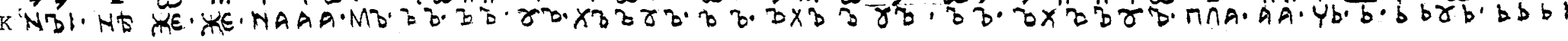
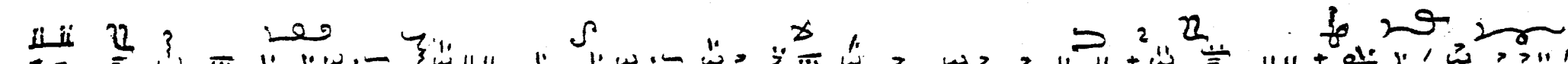
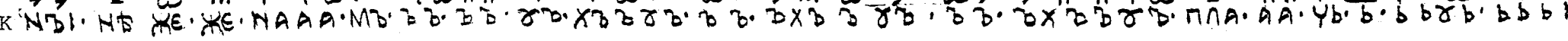
ΑΓΓΕΛΟΝ ΤΩΝ ΤΡΙΩΝ

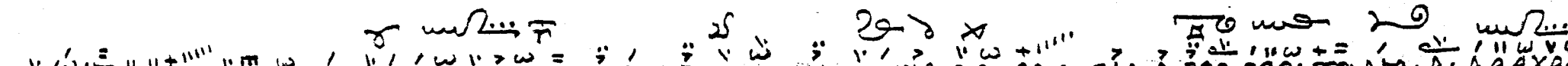
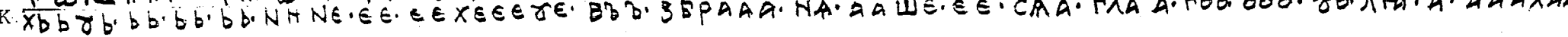
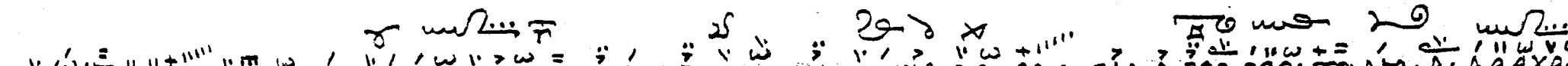
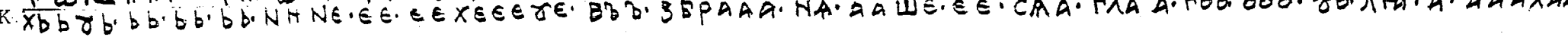
LINE 2

	STRANG.	T.K.A.	SYN.	GRONTH.
BK				
K8				
K8				


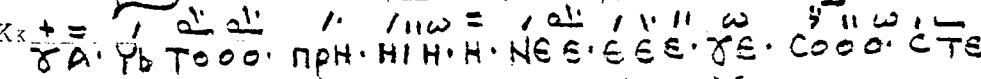

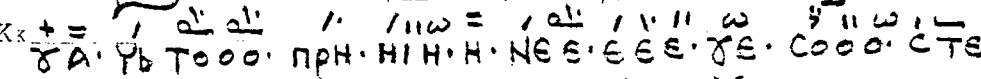
	TKA	SAD
BK		
K8		
K8		


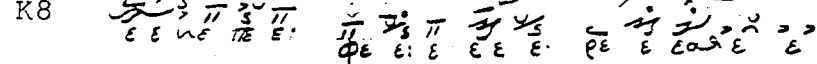

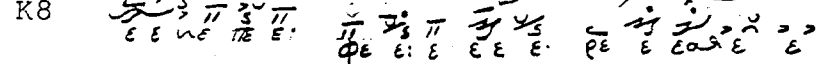
LINE 3

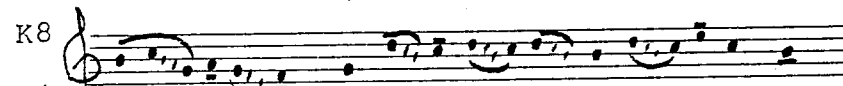
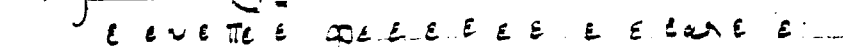
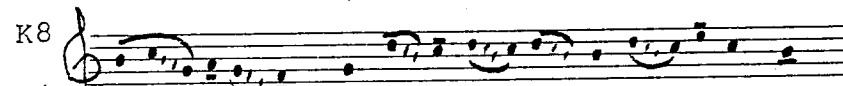
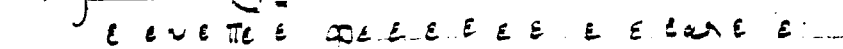
BK:  
 BK:  

BK:  
 BK:  

RAPISMA SYNAGMA

BK:  
 BK:  

K8:  
 K8:  

K8:  
 K8:  

LINE 5

OURAN.

TINAGMATA

T. E. SYNAGMA

BK

K8

K8

BK

K8

K 8

STRANG. OURAN. TINAGMA

LINE 5

LINE 6

LINE 6

SYNAGMA-TINAGMA

BK

LK

K8

K8

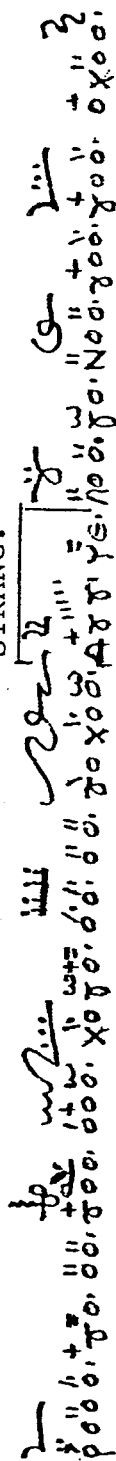
SYNAGMA-TINAGMA

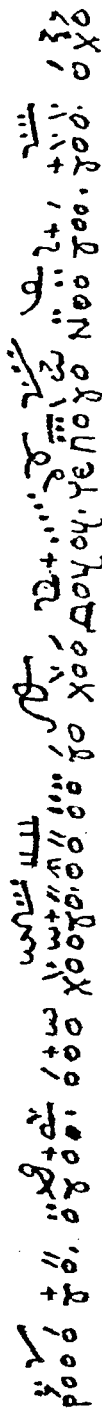
GRONTH.

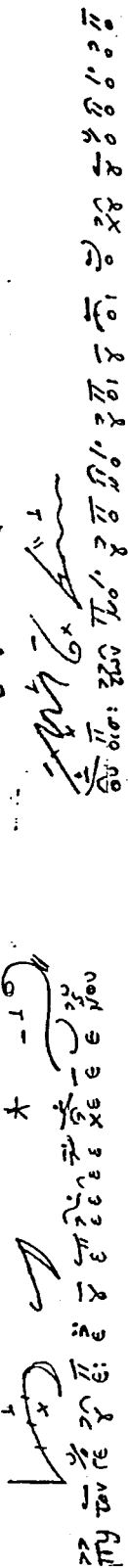
The musical score for Line 6 is divided into two main sections: SYNAGMA-TINAGMA and GRONTH. The SYNAGMA-TINAGMA section is further divided into two parts. The first part includes vocal parts BK (Bach), LK (Lutheran), and K8 (Kantata). The second part includes vocal parts BK, LK, and K8. The GRONTH section includes vocal parts BK, LK, and K8. The score is written in a stylized notation with various symbols and letters, including Greek letters and numbers, indicating a complex musical structure.

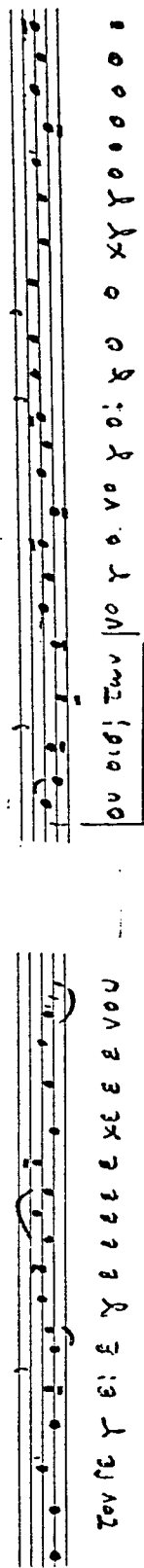
LINE 7A

STRANG.









LINE 7B

THEMA HAPLOUN


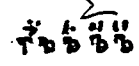
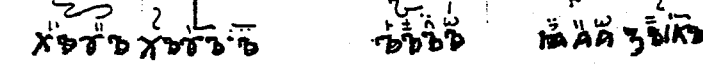

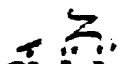



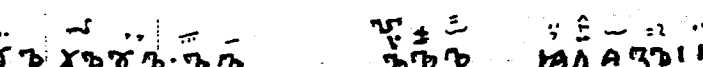
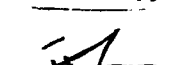

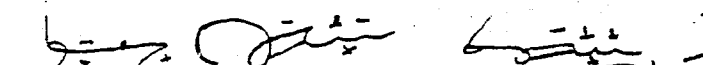
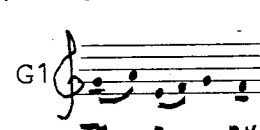

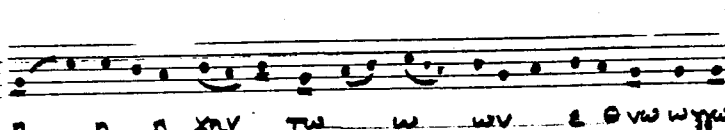
THEMA HAPLOUN

BK

LK

K8

K8

LINE 1	SYNAGMA	EPGERMA (APOTHEMA)	TESSARA
BK	 H AAAA YA	 K b b b b b b	 X b b b X b b b
LK	 H A A A YA	 K b b b b b b	 b X b b b X b b b
UK	 NA A A YA	 K b b b b b b	 X b b b X b b b
K8	 H A A A YA	 K b b b b b b	 X b b b X b b b
G1	 H A A A YA	 K b b b b b b	 X b b b X b b b

SAD.

BK

UK

K8

G1

CHANT NO. 4: THE FIRST
HYPAKOE/KATAVASIE FOR
CHRISTMAS. MODE VI/VIII

LINE 3

	OURAN.	OURAN. + T.E.	TRIA
BK	<p>· λ ε χ α α . ψ η</p>	<p>· λ ε χ α α . ψ η</p>	<p>· λ ε χ α α . ψ η</p>
LK	<p>· λ ε χ α α . ψ η</p>	<p>· λ ε χ α α . ψ η</p>	<p>· λ ε χ α α . ψ η</p>
UK	<p>· λ ε χ α α . ψ η</p>	<p>· λ ε χ α α . ψ η</p>	<p>· λ ε χ α α . ψ η</p>
K8	<p>· λ ε χ α α . ψ η</p>	<p>· λ ε χ α α . ψ η</p>	<p>· λ ε χ α α . ψ η</p>
G1	<p>· λ ε χ α α . ψ η</p>	<p>· λ ε χ α α . ψ η</p>	<p>· λ ε χ α α . ψ η</p>

LINE 4

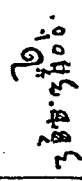
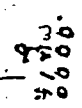

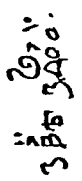
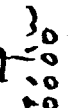

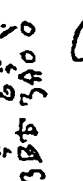
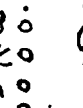

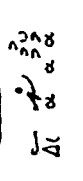
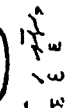




	ECHADIN SAD	EPEGERMA	THEMA HAPLOUN	
BK	МЛА ХБ НБББ ХББББ	ЧЮ ОЧ ОЧ ХОЧ ОЧ ОЧ ОЧ	БББББ	САААА
LK	МЛА ДС НБББ ХББББ	ЧЮ ОЧ ОЧ ХОЧ ОЧ ОЧ ОЧ	БББББ	САААА
UK	МЛА ДС НББББББББ	ЧЮ ОЧ ОЧ ХОЧ ОЧ ОЧ ОЧ	БББББ	САААА
K8	ΔΗΑΑΗΑΑΑΑΑΑΑ	ΕΥ ΦΑΘΑΙ	ΕΥ ΦΑΘΑΙ	ΕΥ ΦΑΘΑΙ
G1	W TE C KE Y C YC W	W XW W YW Z Z EV	α α α α α	α α α α α

ΔΗΑΑΗΑΑΑΑΑΑΑ

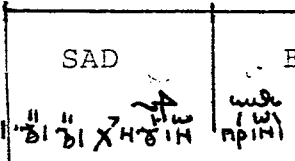
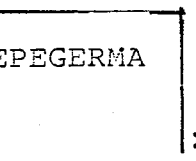
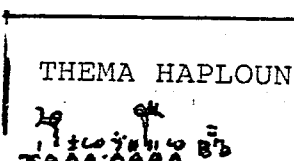
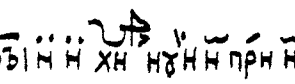
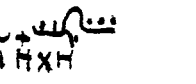
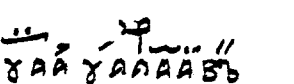
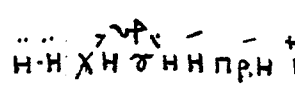
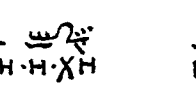
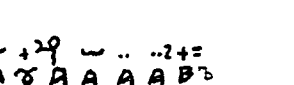
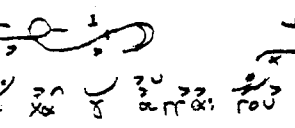
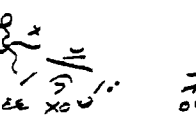
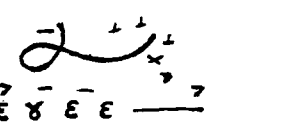
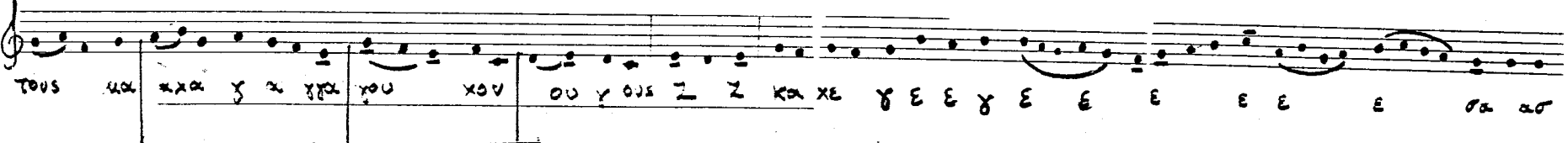
α α α α α α α α

α α α α α α α α

LINE 5

OURAN.	OURAN. + T.E.	TRIA
BK 		
LK 		
UK 		
K8 		
G1 		

LINE 6

	SAD	EPEGERMA	THEMA HAPLOUN
BK	 ВЪЛХВЫ ДИ ХНΘΗΝ ΠΡΙΝΙ	 ΧΗΝΘΗΝ	 ΖΩΒΑΖΑ ΤΑΑΑΑΑΑΑ ΒΩ
LK	 ВЪЛХВЫ И И ХН НΘΗΝ ΠΡΙΝ И И ХН	 И И ΘΗ	 ΖΩΒΑ ΥΑΑ ΥΑΑΑΑ ΒΩ
UK	 ВЪЛХВЫ И И ХН ΘΗ ΠΡΙΝ И И ХН	 И И ΘΗ	 ΖΩΒΩ ΤΑ ΑΘΑΑΑΑ ΒΩ
K8	 πικρὰ καὶ ὀδυνηρὰ τοῦ ἐκ σου	 οὐ γὰρ	 καὶ ἐξ ΕΞΕΕΕ
G1	 τους κα κα γ α γα του σου ου γ ους ζ ζ κα κε γεε γεε ε ε ε ε ε ε ε ε		

LINE 7

TINAGMA

σ
 Η Α Α Χ Ε Ε Ο Υ Ο Υ

BK

SAD + KATABASMA

\uparrow ϵ $\bar{=}$ 1 2
 ΣΤΡΑ Α Α Χ Α Σ Α Α Σ Α Χ Α Χ Α Χ Α Χ Α

σ
 Η Α Α Χ Ε Ε Ο Υ Ο Υ

LK

\uparrow ϵ
 ΣΤΡΑ Α Α Χ Α Σ Α Α Σ Α Χ Ε

σ
 Η Α Α Χ Ε Ε Ο Υ Ο Υ

UK

\uparrow ϵ
 ΣΤΡΑ Α Α Χ Α Σ Α Α Σ Α Χ Ε

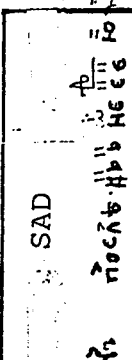
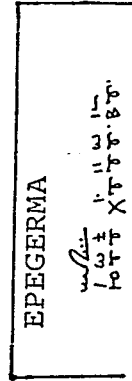
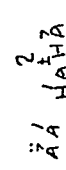
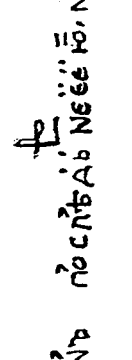
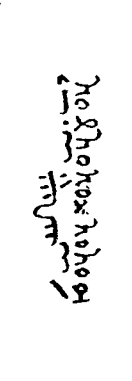
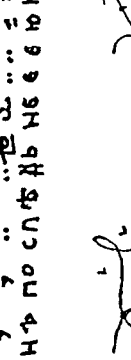
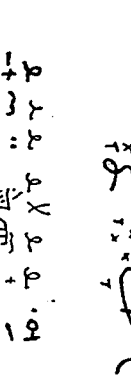
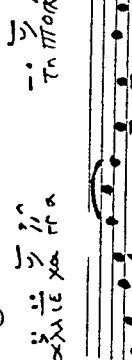
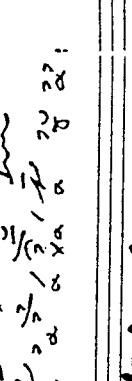

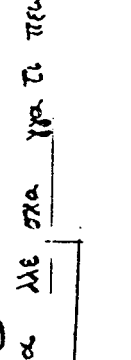
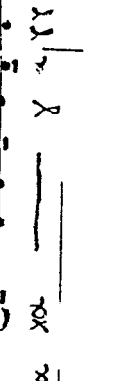

σ
 Η Α Α Χ Ε Ε Ο Υ Ο Υ

K8

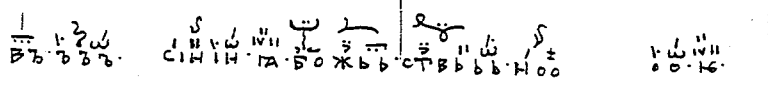
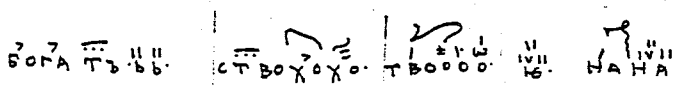
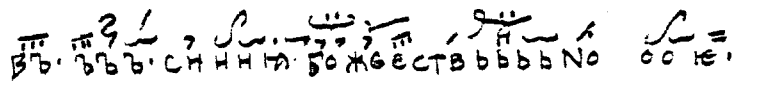
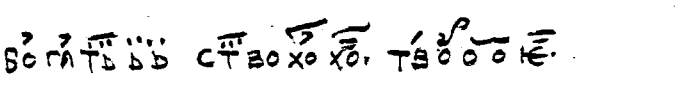
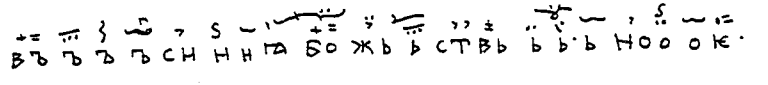
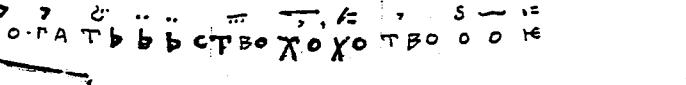
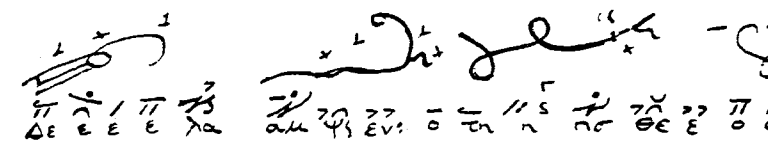
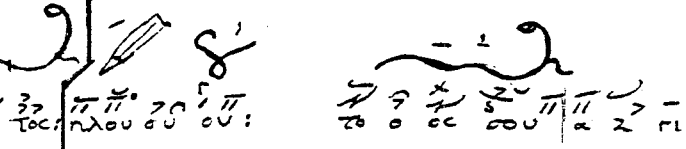
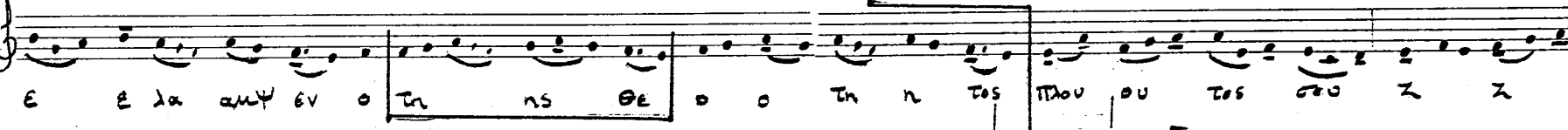
σ
 Η Α Α Χ Ε Ε Ο Υ Ο Υ

G1

LINE 9

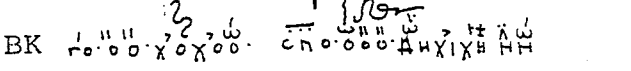
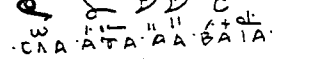
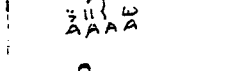
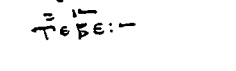
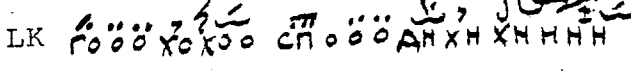
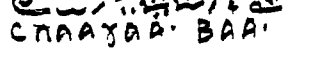
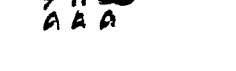
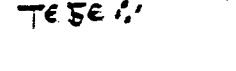
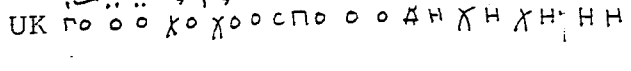
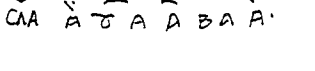
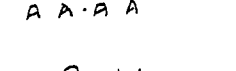
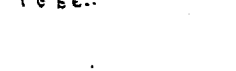
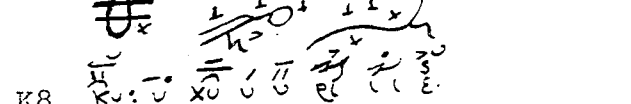
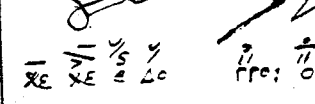
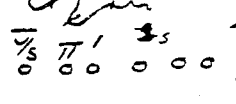
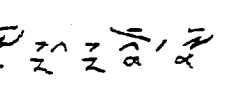
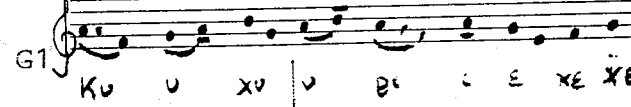
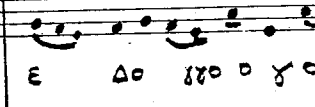
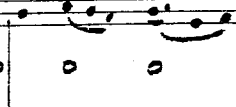
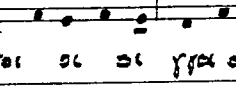
	SAD	EPEGERMA	
BK	<p>  ΠΟCΛΗΒΗΒΗΕΕΕΕ ΠΟΝΗΨΕΤΟΟ. </p>	<p>  ΠΟCΛΗΒΗΒΗΕΕΕΕ ΠΟΝΗΨΕΤΟΟ. </p>	<p>  ΑΑ ΗΑΗΑ </p>
LK	<p>  ΠΟCΛΗΒΗΒΗΕΕΕΕ ΠΟΝΗΨΕΤΟΟ. </p>	<p>  ΠΟCΛΗΒΗΒΗΕΕΕΕ ΠΟΝΗΨΕΤΟΟ. </p>	
UK	<p>  ΗΠΟCΛΗΒΗΒΗΕΕΕΕ ΠΟΝΗΨΕΤΟΟ. </p>	<p>  ΗΠΟCΛΗΒΗΒΗΕΕΕΕ ΠΟΝΗΨΕΤΟΟ. </p>	
K8	<p>  ΑΛΛΕ ΧΑΤΑ ΤΑ ΠΟΡΟΙ ΧΕΙ ΕΙ </p>	<p>  ΑΛΛΕ ΧΑΤΑ ΤΑ ΠΟΡΟΙ ΧΕΙ ΕΙ </p>	<p>  ΑΛΛΕ ΧΑΤΑ ΤΑ ΠΟΡΟΙ ΧΕΙ ΕΙ </p>
G1	<p>  ΑΛΛΕ ΧΑΤΑ ΤΑ ΠΟΡΟΙ ΧΕΙ ΕΙ </p>	<p>  ΑΛΛΕ ΧΑΤΑ ΤΑ ΠΟΡΟΙ ΧΕΙ ΕΙ </p>	<p>  ΑΛΛΕ ΧΑΤΑ ΤΑ ΠΟΡΟΙ ΧΕΙ ΕΙ </p>

LINE 13

	SEISMA/SYNAGMA	SEISMA/SYNAGMA
BK	 БѢ БѢ БѢ. СІ И І И І. ТА. БО Ж Б Б. СТ Б Б Б Б. Н О О.	 БО ГА Т Б Б Б. СТ БО Χ Ο Χ Ο. Τ Β Ο Ο Ο Ο. Η Α Η Α
LK	 БѢ БѢ БѢ. СІ И І И І. ТА. БО Ж Б Б. СТ Б Б Б Б. Н О О.	 БО ГА Т Б Б Б. СТ БО Χ Ο Χ Ο. Τ Β Ο Ο Ο Ο. Η Α Η Α
UK	 БѢ БѢ БѢ. СІ И І И І. ТА. БО Ж Б Б. СТ Б Б Б Б. Н О О.	 БО ГА Т Б Б Б. СТ БО Χ Ο Χ Ο. Τ Β Ο Ο Ο Ο. Η Α Η Α
K8	 ΔΕ Ε Ε Ε Ε. ΑΜ Ψ ΕΥ. Ο ΤΗ Ν Ν. ΘΕ Ε. Ο Ο. ΟΙ. ΟΤΗ. Η ΤΟΣ. ΠΛΟΥ ΟΥ ΟΥ.	 ΤΟ Ο Ο. ΟΥ. Α Ζ. ΠΛΑ
G1	 Ε Ε ΛΑ ΑΜΨ ΕΥ Ο ΤΗ Ν Ν ΘΕ Ο Ο ΤΗ Ν ΤΟΣ ΠΛΟΥ ΟΥ ΤΟΣ ΟΥ Ζ Ζ	























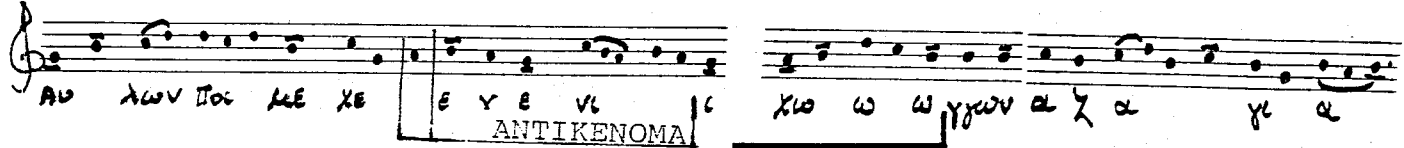
ANTIKENOMA

LINE 14

	CHOREUMA	TINAGMA	SAD	
BK				
LK				
UK				
K8				
G1				

CHANT NO. 5: HYPAKOE/KATAVASIE
FOR CHRISTMAS MODE VIII

LINE 1

	PAR.	THEM.	STAVROS	TROMIKON	KRATEMOKAT.	OURAN.
BK	 C O	 ΠΛΒΒΒ ΠΑΘΑ	 C T B I P B B C K B I	 B I B I	 X B B B	 ΑΗΑΑΑΓΗΑ
LK	 C O	 ΠΛΒΒΒ ΠΑΘΑ	 C T B I P B B C K B I	 Π Π	 X B B B	
UK	 C O	 ΠΛΒ Β ΠΑΘΑ	 C T B I P B C K B I	 Η Η	 X B B B	
K8	 ΑΥ	 ΛΩΥ ΠΟΙ	 Ε Ε Ε	 ΜΙ Ι Ι Ι	 ΚΟ Ο Ο Ο	 Ο Γ Ν Α Ζ Ζ Α Γ Ι Α
G1	 ΑΥ ΛΩΥ ΠΟΙ ΜΕ ΧΕ Ε Υ Ε ΥΙ ΧΙΩ Ω Ω ΥΓΩΝ Α Ζ Α Υ Α					

LINE 2

ECHADIN

PARA.

THEMA HAPLOUN

BK $\begin{array}{|c|c|c|} \hline \text{BAA} & \text{XAA} & \text{XAA} \\ \hline \end{array}$

$\begin{array}{|c|c|c|} \hline \text{BAA} & \text{XAA} & \text{XAA} \\ \hline \end{array}$

LK $\begin{array}{|c|c|c|} \hline \text{BAA} & \text{XAA} & \text{XAA} \\ \hline \end{array}$

$\begin{array}{|c|c|c|} \hline \text{BAA} & \text{XAA} & \text{XAA} \\ \hline \end{array}$

UK $\begin{array}{|c|c|c|} \hline \text{BAA} & \text{XAA} & \text{XAA} \\ \hline \end{array}$

$\begin{array}{|c|c|c|} \hline \text{BAA} & \text{XAA} & \text{XAA} \\ \hline \end{array}$

K8 $\begin{array}{|c|c|c|} \hline \text{BAA} & \text{XAA} & \text{XAA} \\ \hline \end{array}$

$\begin{array}{|c|c|c|} \hline \text{BAA} & \text{XAA} & \text{XAA} \\ \hline \end{array}$

G1 $\begin{array}{|c|c|c|} \hline \text{BAA} & \text{XAA} & \text{XAA} \\ \hline \end{array}$

$\begin{array}{|c|c|c|} \hline \text{BAA} & \text{XAA} & \text{XAA} \\ \hline \end{array}$

$\begin{array}{|c|c|c|} \hline \text{BAA} & \text{XAA} & \text{XAA} \\ \hline \end{array}$

$\begin{array}{|c|c|c|} \hline \text{BAA} & \text{XAA} & \text{XAA} \\ \hline \end{array}$

LINE 3

	PAR.	THEM.	STAVROS	TROMIKON	KRATEMOKAT.	OURAN
BK	 BO HN B	 CT BO O O	 A A A	 A B B	 B C K O O O	 A A A A A A A
LK	 BO HN B	 CT BO O O	 A A A	 A B B	 B C K O O O	 A A A A A A A
UK	 BO HN B	 CT BO O O	 A A A	 A B B	 B C K O O O	 A A A A A A A
K8	 BO HN B	 CT BO O O	 A A A	 A B B	 B C K O O O	 A A A A A A A
G1	 BO HN B	 CT BO O O	 A A A	 A B B	 B C K O O O	 A A A A A A A

LINE 4

PARA.

THEMA HAPLOUN

BK

Handwritten musical notation for BK, including notes and rests, with a large bracketed section containing a complex rhythmic pattern.

HAAA CHA.

LK

Handwritten musical notation for LK, featuring a series of notes and rests.

UK

Handwritten musical notation for UK, showing notes and rests.

K8

Handwritten musical notation for K8, including notes and rests.

G1

Handwritten musical notation for G1, consisting of two staves with notes and rests.

LINE 5

	PARE.	SAD	KOLA.	TINAGMA
BK	ХВАЛѢ	ВЪ СПО	НХНХН	ТЕЕЕЕ БО ОХО ОО ЖБ СТВЪ НЪ О О О О АААААААААА
LK	ХВАЛОУ	ВЪ СПО	НХНХН	ТЕЕЕЕ БО ОХО ОО ЖБ СТВЪ НЪ О О О О
UK	ХВАЛО	ВЪ СПО	НХНХН	ТЕЕЕЕ БО ОХО ОО ЖБ СТВЪ НЪ О О О О
K8	ХВАЛО	ВЪ СПО	НХНХН	ТЕЕЕЕ БО ОХО ОО ЖБ СТВЪ НЪ О О О О
G1	ХВАЛО	ВЪ СПО	НХНХН	ТЕЕЕЕ БО ОХО ОО ЖБ СТВЪ НЪ О О О О

LINE 7

Handwritten musical notation for Line 7, featuring five staves (BK, LK, UK, K8, G1) with Greek text and musical symbols.

BK

2 2
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

LK

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

UK

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

K8

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

G1

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

LINE 8

	PARE.	SAD.	KOLA.	CADENTIAL COMP.
BK				

LK				
----	--	--	--	--

UK				
----	--	--	--	--

K8				
----	--	--	--	--

G1				
----	--	--	--	--

LINE 9

PARE. THEMA. LYGISMA STAVROS

BK
 H. 3 B O O. A H B D I. B I T I. C D I. C B P A C T I H H. C A X A X A A A T A K O O. B O P T B.

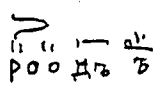
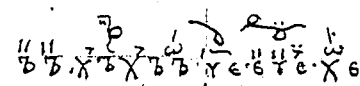
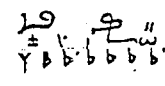
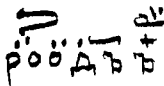
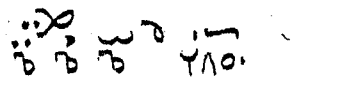
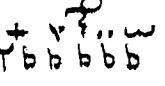
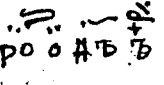
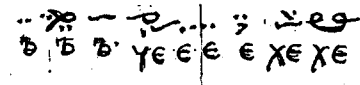
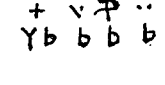


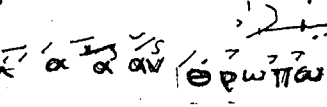
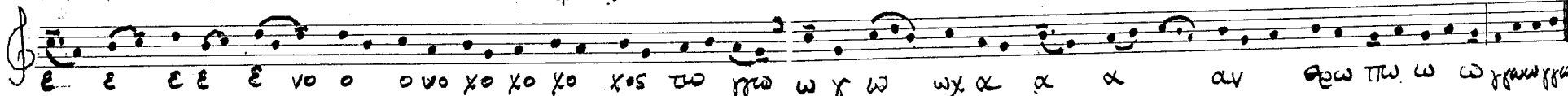
LK
 H 3 B O O. A H B D I. H H C B I. C B P A C T I H H. C A X A X A A A T A K O O. B O P T B.

UK
 H. 3 B O O. A H B D I. H H C B I. C B P A C T I H H. C A X A X A A A T A K O O. B O P T B.

K8
 O I E. E U 2 A F. S A S. S A W A W O U X E. B O. X O X W O. O E O C.

G1
 O E U A O X H. H H O S. O W O. A E M X E X A L. A L W X W X W S. O E - O S. A Z A. A Y C A. T O O. P E Z. Z

LINE 10

	GRONTHISMA		CADENTIAL COMPOSITE
BK			
LK			
UK			
K8			
G1			

CHANT NO. 6: THE HYPAKOE/
KATAVASIE FOR EPIPHANY
MODE V

LINE 1

	SYNAGMA	THES KAI APOTHES	PITCH REP.	SEISMA
BK	ΕΓΔΑΑΑΑ·ΙΑ	ΒΛΕΕΕ	ΗΗ·ΗΕ·ΜΒ· ΤΒΟΟΟ ΗΗ·ΗΗ·ΜΒ·	
LK	ΕΓΔΑΑΑ·ΙΑ	ΒΛΕΕΕ	ΗΗ·ΗΕ·ΜΒ· ΤΒΟΟΟ ΗΗ·ΗΗ·ΜΒ·	
UK	ΕΓΔΑ·ΑΑ·ΙΑ	ΒΛΕΕΕ	ΗΗ·ΗΕ·ΜΒ· ΤΒΟ ΟΟ·ΗΗ·ΗΗ·ΜΒ·	
K8	Ο Ο Ο ΤΕΕ Ε:	ΤΗ Η Η Ε ΠΕ:	ΦΑ ΝΕΙ ΧΕΙ ΕΙ:	Α Α ΟΟΟ·ΟΟ
G1	Ο Ο ΤΕ Ε	ΤΗ Η Η Ε ΠΕ	ΦΑ ΝΕΙ ΧΕΙ ΕΙ	Α Α ΟΟΟ·ΟΟ

LINE 2

BK

πρo cβ·b·
T I H H

SEISMA
Λ β β · κ ε ε ε ε ±
CH

LK

πρo H Z H + S Δ o o c β β T H H H Λ H β β X A H E E C H

UK

πρo c β β T H H H Λ β β ± S ~ + =
κ ε ε C H

K8

± x
ε

φ ω γ δ

± x
ε

GL

χ λ ε φ ω

γ ω π

σ η θ

LINE 4

BK

ТЪ ВЪ. ДАА. АА. СЛА. НОО. ЕХЕХЕЕЕ. НЕ ВЪ. РЪВ. СТВІНІНН. А.

LK

ТЪ ВЪ. ДАА. АА. СЛАНОО. ЕЕЕЕ. НЕ ВЪ. РЪВ. СТВІНІНН. А.

UK

ТЪ ВЪ. ДАА. АА. СЛАНОО. ЕЕЕЕ. НЕ ВЪ. РЪВ. СТВІНІНН. А.

K8

α α μ η ρ α χα χαο ρ ας

α π λ ρ ι σ τ ε λ ε λ α ι ς

α π λ ρ ι σ τ ε λ ε λ α ι ς

G1

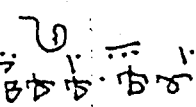
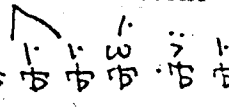
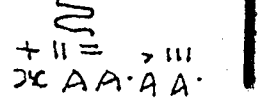
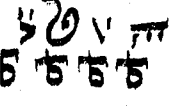
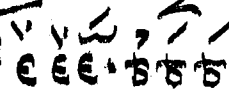
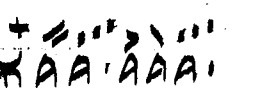
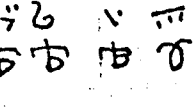
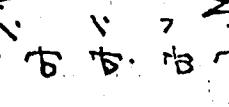
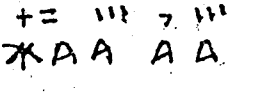
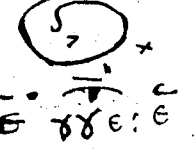
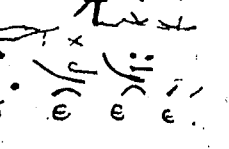
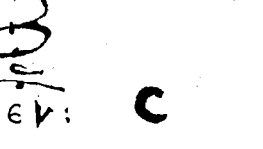
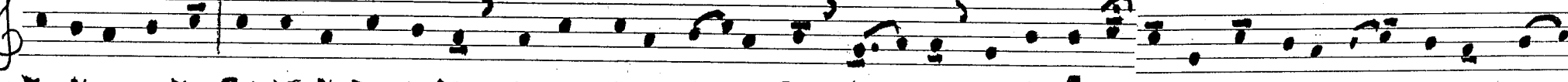

α α μ η ρ α χα χαο ρ ας

α π λ ρ ι σ τ ε λ ε λ α ι ς

LINE 5

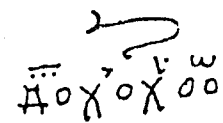
	SEISMA/SYNAGMA
BK	<p> $\begin{array}{c} \pm \\ \text{Mo} \cdot 00 \cdot 000 \end{array}$ </p>
LK	<p> $\begin{array}{c} \text{Mo} \cdot 00 \cdot 000 \\ \text{Mo} \cdot 00 \cdot 000 \end{array}$ </p>
UK	<p> $\begin{array}{c} \text{Mo} \cdot 00 \cdot 000 \\ \text{Mo} \cdot 00 \cdot 000 \end{array}$ </p>
K8	<p> $\begin{array}{c} \text{Mo} \cdot 00 \cdot 000 \\ \text{Mo} \cdot 00 \cdot 000 \end{array}$ </p>
G1	<p> $\begin{array}{c} \text{Mo} \cdot 00 \cdot 000 \\ \text{Mo} \cdot 00 \cdot 000 \end{array}$ </p>

LINE 6

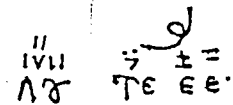
	OURANISMA	ANTIKENOMA	
BK			
LK			
UK			
K8			
G1	 		

LINE 8

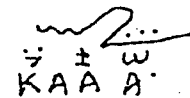
BK



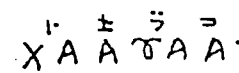
ΔΟΧΟΧΟΩ



ΛΥ ΤΕ ΕΕ

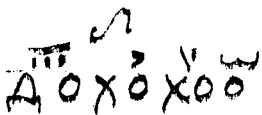


ΚΑΑ Α

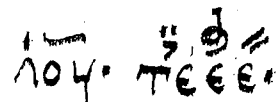


ΧΑ Α Α Α

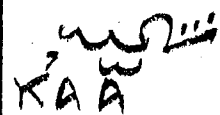
LK



ΔΟΧΟΧΟΩ



ΛΟΥ ΤΕ ΕΕ

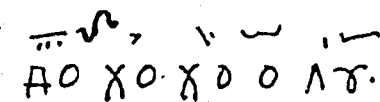


ΚΑΑ

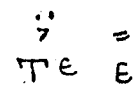


ΧΑ Α Α Α

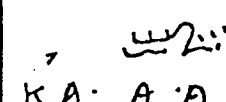
UK



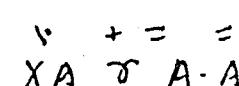
ΔΟΧΟΧΟΟ ΛΥ



ΤΕ Ε

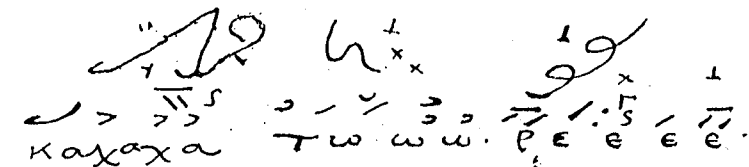


ΚΑ Α Α

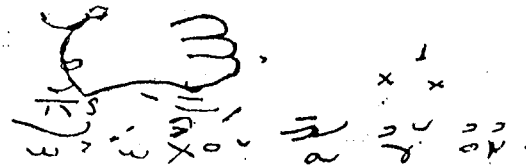


ΧΑ Α Α Α

K8

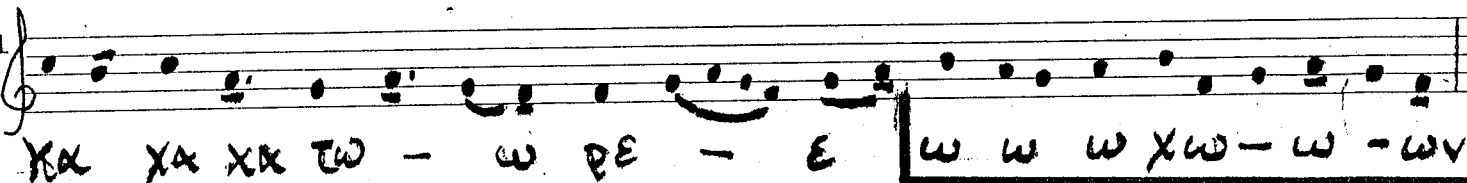


καχαχα τω ω ω ΡΕ Ε Ε Ε

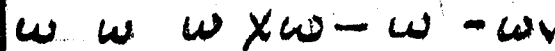


ω ω ω ΧΩ - ω - ω

G1



κα χα χα τω - ω ΡΕ - Ε



ω ω ω ΧΩ - ω - ω

LINE 9

LYGISMA + STRANGISMA

BK
 ВЪЗВРАТІН НІН. СІААА | НАНЕЕ БООО ОООО.

LK
 ВЪЗВРАТІНН. ННН. СІААА. НАНЕЕ БООО ОООО.

UK
 ВЪЗВ ТН Н. ННН СІА. АААННЕЕ БО.ОО ОО.ОО

K8
 ε δ ε στραχι χαφ η η γ η η η η προσ α η δ ο ο ν

G1
 η γ η στρα χα χα φ η γ η η προσ α-ρα νο γ ο ο αν

LINE 10

BK

ANTIKENOMA

LK

UK

K8

G1

LINE 11

OURANISMA + THEMATISMOS ESO

BK $\begin{array}{c} 2 \\ + = + // \pm \dots \\ \text{H} \text{B} \text{B} \text{B} \text{C} \text{O} \text{O} \end{array}$ $\begin{array}{c} \text{TO} \text{O} \text{O} \cdot \text{TO} \text{O} \text{O} \cdot \\ \text{B} \text{O} \text{X} \text{O} \text{X} \text{O} \text{O} \cdot \text{X} \text{B} \cdot \end{array}$ $\begin{array}{c} \text{CT} \text{B} \text{B} \cdot \text{N} \text{B} \text{I} \cdot \text{X} \text{B} \end{array}$

UK $\begin{array}{c} + = - \text{v} + \dots \\ \text{H} \text{B} \text{B} \text{B} \text{I} \text{C} \text{O} \text{O} \text{TO} \cdot \text{O} \text{O} \text{O} \text{O} \text{X} \text{B} \text{O} \text{X} \text{O} \text{X} \text{B} \text{I} \end{array}$ $\begin{array}{c} \text{CT} \text{B} \text{B} \text{N} \text{B} \text{I} \cdot \text{X} \text{B} \text{B} \text{B} \cdot \end{array}$

K8 $\begin{array}{c} \delta \cdot \text{Ma} \alpha \text{Tw} \circ \psi \chi \eta \chi \eta \text{Tw} \alpha \nu \end{array}$ $\begin{array}{c} \text{Θ} \text{E} \text{I} \text{O} \text{O} \text{V} \end{array}$

G1 $\begin{array}{c} \alpha \lambda - \lambda \alpha \text{Tw} \omega \eta \eta \eta \eta \psi \alpha \chi \alpha \chi \alpha \text{Tw} \omega \Theta \eta - - \omega \nu \end{array}$

$\begin{array}{c} \alpha \alpha \alpha \alpha \alpha \end{array}$

LINE 12

	SYNAGMA	HYPORRHOE/SYNAGMA	PARECHON	SYNAGMA
UK	<p>3A ΠΟ ΒΒ Β Β Η Η.</p>	<p>ΤΒΟ... Η</p>	<p>Η Η Χ Β Σ Β Λ Τ Ο</p>	<p>Ο Ο Α Η</p>
K8	<p>Ε Ε Ε V Τ Ο :</p>	<p>Χ ω ω ω ρ σου ου σ ω τ η η ε η η η ο ο ο ο υ :</p>		
Gl	<p>Ε V Τ ω - ω V</p>	<p>σου - ου σ η ν π - ι - ρι σ ο ο ο ο υ</p>		

α ζ α ζ

LINE 13b

UK " " " " " " " "

M O A H T B A A A M H H H H H H G O P O O D H H H H A

K8


TPEO BE I EI EI ai ai als


THSΘEXE XE EI O O TO O KOU OU

[illegible]

A [REDACTED]

LINE 14

ECHADIN/GRONTH.

ANTIKENOMA

UK

e.
 H ΠΟ ΜΗ· Η ΠΟ ρ. ΙΕ ρ. ΙΗ Η Η Η Η Η ΑΣΒ

K8

και ε ξε ξε ε η η ο ο ο ο
 μα

G1

και ε-λε ξε η η η σ ο ον η-μα α αφα αφα

CHANT NO. 7: THE SECOND
TROPARION FOR CHRISTMAS
MODE VI

LINE 1

VG 
 Ave E E TEL XPS XPISTE y

LINE 3

Α Χ

KATABATROMIKON

KATAB.

LK

Η Η Ζ Β Β Ζ Δ Α Α Ξ Χ Α Χ Α Τ Α Χ Α Θ Α Π Ο Θ Ο Χ Θ Χ Θ Κ Α Υ Α Α Ζ Α Β Β Β Β Ρ Τ Β Β Χ Χ Χ Π Χ Χ Υ Υ Υ

SK

Η Η Ζ Β Β Ζ Δ Α Α Ξ Χ Α Χ Α Τ Α Χ Α Θ Α Π Ο Θ Ο Χ Θ Χ Θ Κ Α Υ Α Α Ζ Α Β Β Β Β Ρ Τ Β Β Χ Χ Χ Π Χ Χ Υ Υ Υ

UK

Υ Υ

K8

Και α ο τ η ν π ρ σ

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αι ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε

VG

α ο η η η η η η η η η η η η η η η η

σε ξε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε

Δ ε λ χ ε λ γ η λ β ε λ γ

LINE 4a

LB Ḃ Ḃ Ṁ Ċ Ṫ Ȧ Ȧ Ẋ Ȧ Ȧ Ẇ Ȧ Ȧ Ċ Ȧ Ṅ Ḃ Ḃ Ṁ Ċ Ṫ Ḣ Ḣ Ṁ Ȧ

UK Ḃ Ḃ Ṁ Ċ Ṫ Ȧ Ȧ Ẋ Ȧ Ȧ Ẇ Ȧ Ȧ Ċ Ȧ Ḣ Ė Ḃ Ḃ Ṁ Ċ Ṫ Ḣ Ḣ Ṁ Ȧ

SK Ḃ Ḃ Ṁ Ċ Ṫ Ȧ Ȧ Ẋ Ȧ Ȧ Ẇ Ȧ Ȧ Ċ Ȧ Ḣ Ė Ḃ Ḃ Ṁ Ċ Ṫ Ḣ Ḣ Ṁ Ȧ

K8 Ḃ Ḃ Ṁ Ċ Ṫ Ȧ Ȧ Ẋ Ȧ Ȧ Ẇ Ȧ Ȧ Ċ Ȧ Ḣ Ė Ḃ Ḃ Ṁ Ċ Ṫ Ḣ Ḣ Ṁ Ȧ

G1 Ḃ Ḃ Ṁ Ċ Ṫ Ȧ Ȧ Ẋ Ȧ Ȧ Ẇ Ȧ Ȧ Ċ Ȧ Ḣ Ė Ḃ Ḃ Ṁ Ċ Ṫ Ḣ Ḣ Ṁ Ȧ

LINE 4b

THEMA HAPLOUN

LK

2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

UK

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

SK

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

K8

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

VG

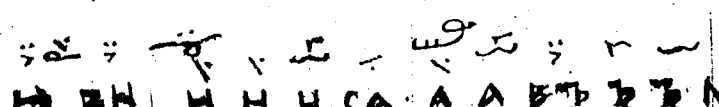
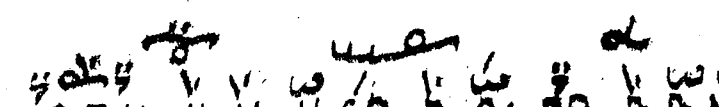
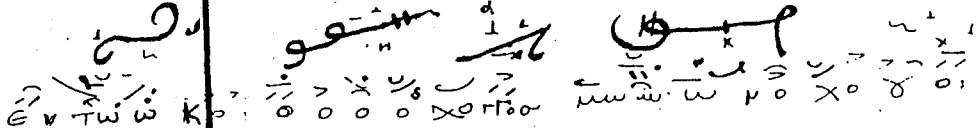
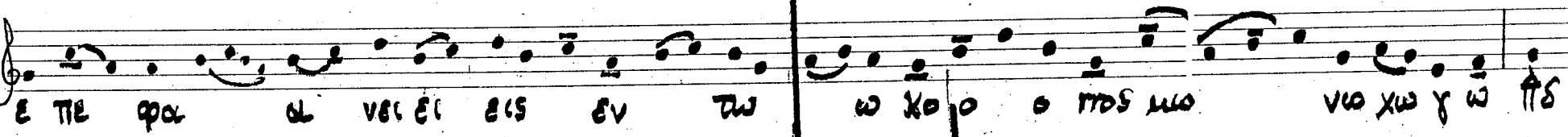
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

LINE 6a

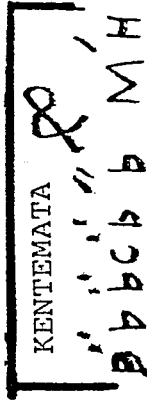
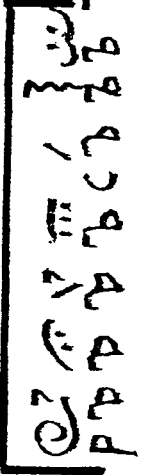
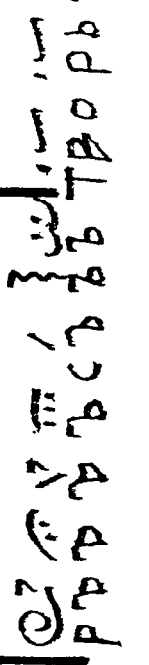
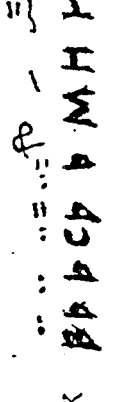
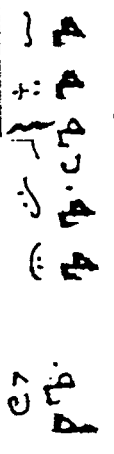
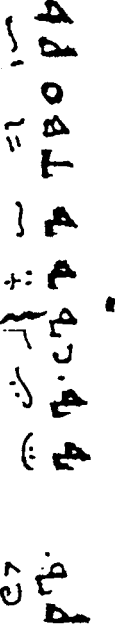
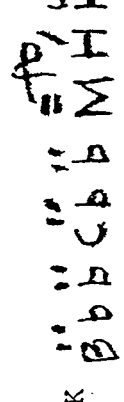
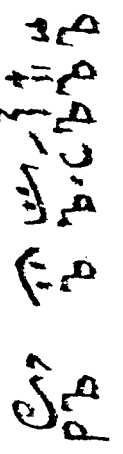
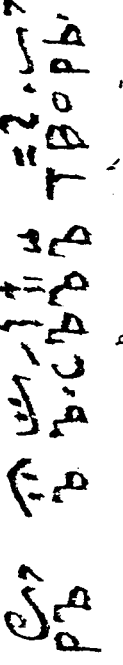
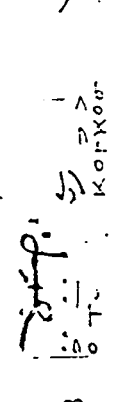
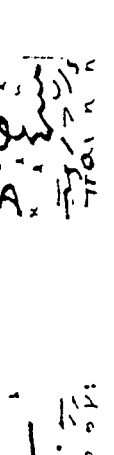
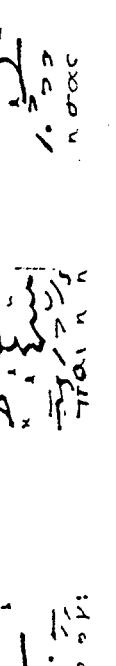
	TINAGMA	ECHADIN	GRONTII.	GRONTH.
LK	сб "д НН М'ЖЕ"εεε	тА АА"σΑΑ.ΒΕΧΕΧΕεΛНУАКЕМ	тА АА"σΑΑ.ΒΕΧΕΧΕεΛНУАКЕМ	тА АА"σΑΑ.ΒΕΧΕΧΕεΛНУАКЕМ
UK	сб "д НН М'ЖЕ"εεε	тА АА"σΑΑ.ΒΕΧΕХε	тА АА"σΑА.εΛНУАКЕМ	тА АА"σΑА.εΛНУАКЕМ
SK	сб "д НН М'ЖЕ"εεε	тА АА"σΑА.ΒΕΧΕХε	тА АА"σΑА.εΛНУАКЕМ	тА АА"σΑА.εΛНУАКЕМ
K8	сб "д НН М'ЖЕ"εεε	тА АА"σΑА.ΒΕΧΕХε	тА АА"σΑА.εΛНУАКЕМ	тА АА"σΑА.εΛНУАКЕМ
VG	сб "д НН М'ЖЕ"εεε	тА АА"σΑА.ΒΕΧΕХε	тА АА"σΑА.εΛНУАКЕМ	тА АА"σΑА.εΛНУАКЕМ

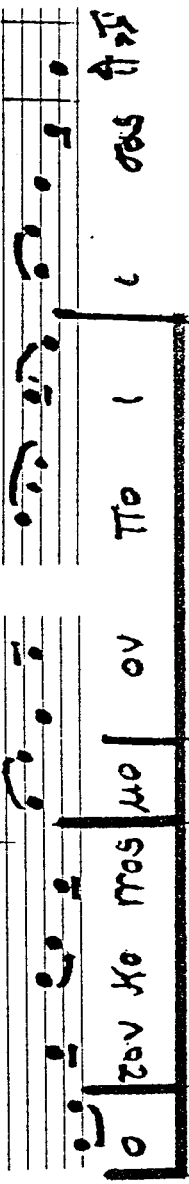
CHANT NO. 8: THE FIRST
TROPARION FOR EPIPHANY
MODE III/VI

LINE 1

		TROMIKON
LK	 Η ΒΗ Η Η Η ΣΑ Δ Δ Β Δ Δ ΜΗ Η Η Η ΧΗ	 ΧΗ Η Ρ Θ Θ Θ Θ Χ Θ Θ Θ
UK	 Η ΒΗ Η Η Η ΣΑ Α Α Β Θ Θ ΜΗ Η Η Η	 ΧΗ ΧΗ Η Ρ Θ Θ Θ Θ Χ Θ Θ Θ
SK	 Η ΒΗ Η Η Η ΣΑ Δ Δ Β Δ Δ ΜΗ Η Η Η	 ΧΗ ΧΗ Η Ρ Θ Θ Θ Θ Χ Θ Θ Θ
K8	 Ε Ψ ΤΩ Ω Κ Θ Θ Θ Θ Χ Θ Θ Θ ΜΩ ΜΩ ΜΩ ΜΩ Χ Θ Θ Θ	
VG	 Ε ΠΕ ΦΑ Α ΒΕ ΕΙ ΕΙΣ ΕΝ ΤΩ Ω Χ Θ Θ ΜΩ ΜΩ ΜΩ Χ Θ Θ Θ	

LINE 2

	KENTEMATA	TROMIKON	KRATEMOKAT.
IK			
UK			
SK			
K8			

	VG
VG	

REFRAIN

LINE 3

STREPTON

KATABATROM.

LYGISMA

LYGISMA + PARA.

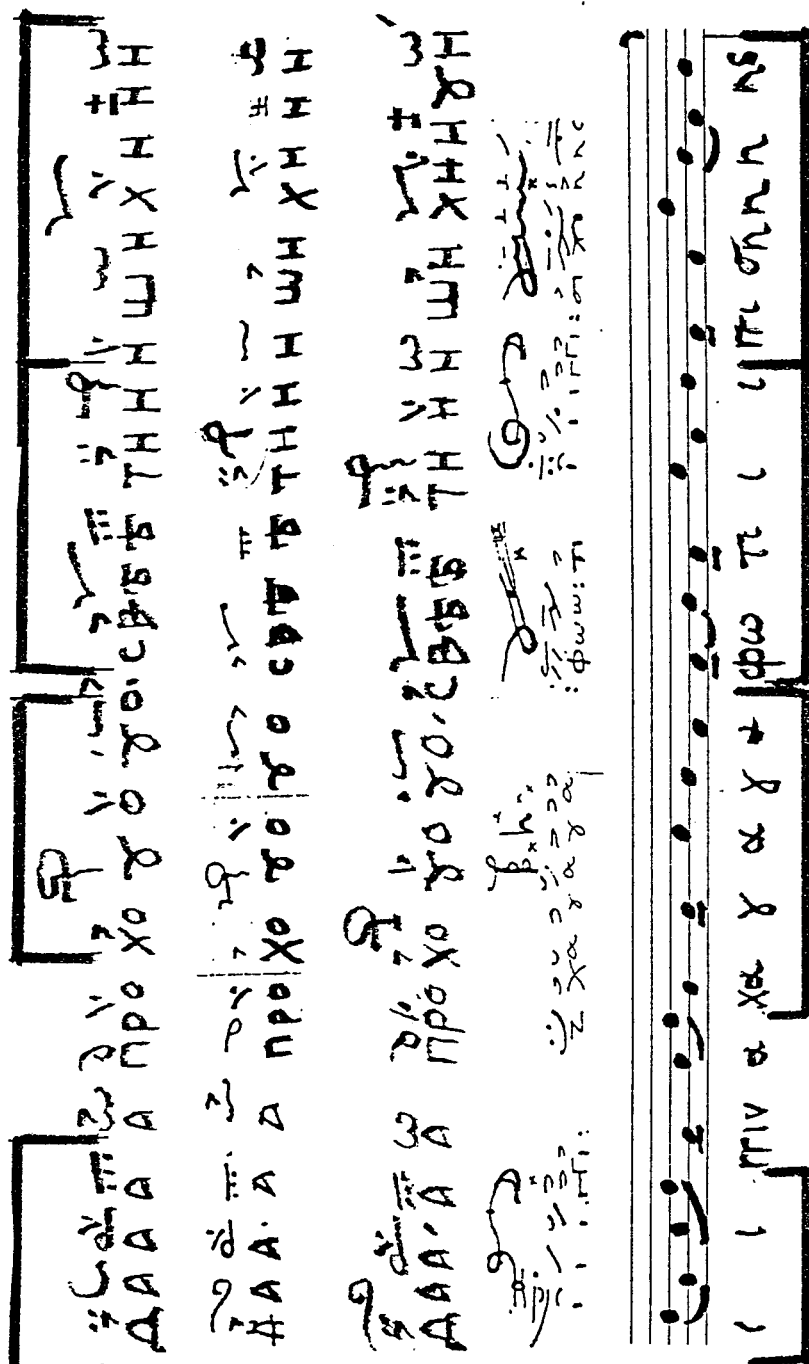
LK

UK

SK

K8

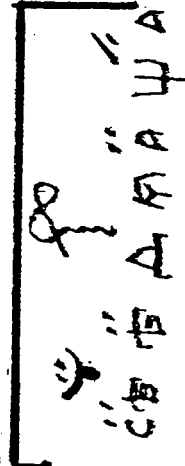
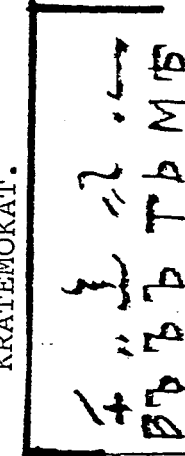
VG

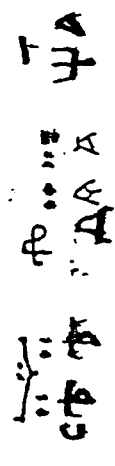
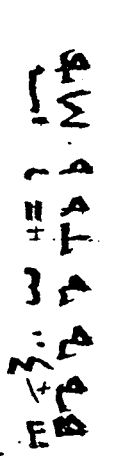


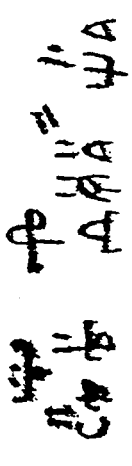
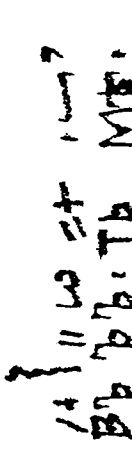
LINE 4

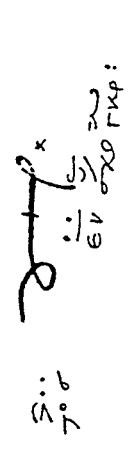

PARECHON TROMIKON

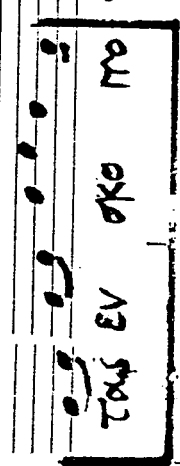
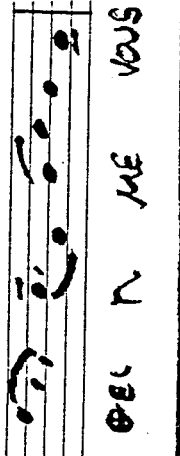
KRATEMOKAT.

LK  

UK  

SK  

KB  

VG  

CHANT NO. 9: THE SECOND
TROPARION FOR EPIPHANY
MODE VI

LINE 1

TROMIKON

KATABA TROM.

ENARXIS

LK

ГРѢШЬ НН КО ОМѢѢѢѢ ХЪ ХЪ Ѣ Н ХН ѢН ѢН МЫ ХН ѢН ТАРЕМѢѢѢѢ

UK

ГРѢШЬ НН КО ОМѢѢѢѢ ХЪ ХЪ Ѣ Н ХН ѢН ѢН МЫ ХН ѢН ТАРЕМѢѢѢѢ

SK

ГРѢШЬ НН КО ОМѢѢѢѢ ХЪ ХЪ Н ХН ѢН ѢН МЫ ХН ѢН ТАРЕМѢѢѢѢ

KB

Αμάρτω - ω λολ οι και χει ε ε ε τε χει ε ε ε και αι αι αι αι

G1

Αμάρτω - ω λολ οι οι οι οι και χει ε ε ε τε χει ε ε ε και αι αι αι αι

LINE 3

[illegible]

LINE 4

REFRAIN

KOLAPHISMOS

LK

ΚΥ ΔΕ ΕΒΟΒΥΗ· ΣΘΤ ΤΩ ΤΩ Ο Ο Η Η Η ΒΩ Ω Ω ΣΗ ΧΗ ΧΗ ΙΑ ΧΑ ΧΑ ΑΛΩ

UK

ΚΥ ΔΕ Ε ΒΟ ΒΥΗ Η ΣΘΤ ΤΩ

LYGISMA + STRANG.

ΤΩ Ο Ο Η

ΒΩ Ω Ω

ΣΗ ΣΗ ΧΗ ΧΗ

ΙΑ ΧΑ ΧΑ ΑΛΩ

SK

ΚΥ ΔΕ Ε ΒΟ ΒΥΗ Η ΣΘΤ ΤΩ

ΤΩ Ο Ο Η

ΒΩ Ω Ω

ΣΗ ΣΗ ΧΗ ΧΗ

ΙΑ ΧΑ ΧΑ ΑΛΩ

K8

ΠΟΥ ΓΑΡ ΕΙ ΕΙ ΧΕ ΤΟ ΧΡΕ, ΦΩ Ω ΧΩ Ω Ω

ΦΩ ΧΩ Ω Ω

ΣΟΥ· Ω ΧΑ· Α ΧΑ ΧΑ

G1

ΠΟΥ ΓΑΡ ΕΙ ΕΙ ΧΕ ΤΟ ΧΡΕ, ΦΩ Ω ΧΩ Ω Ω ΣΟΥ - ΟΥ ΛΑ - Α Α ΧΑΜ ΨΕ -

LINE 5

TROMIKON/STREPTON

CHOREUMA

LK

N' b T' b K' b M o ̂ o . ̂ b ̂ b ̂ b ̂ b ̂

UK

N' b T' b K' b M o ̂ o . ̂ b ̂ b ̂ b ̂ b ̂

SK

N' b T' b K' b M o ̂ o . ̂ b ̂ b ̂ b ̂ b ̂

K8

π υ ν ο τ α π υ

G1

α ν α ν ε λ μ λ γ [box] ε ε ευ ο κ ο [box] γ ο τ ε λ

LINE 7

	TROMIKON	TROMIKON	THEMA HAPLOUN
LK			
UK			
SK			
K8			
G1			